

THE MUSICAL TIMES

FOUNDED IN 1844.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 785.—Vol. 49.
Registered at the General Post
Office for Canadian Postage.

JULY 1, 1908.

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The next F.R.C.O. Examination begins on July 13, 1908. The Solo-playing Tests are: Prelude in C, ♯ time (without Fugue), J. S. Bach (Peters, Vol. 2, p. 46); Novello & Co., Book 9, p. 156; Augener & Co., Vol. 2, p. 60; Breitkopf & Härtel, Vol. 1, p. 19; Sonata No. 1 in F minor, Mendelssohn; Sonata in B minor, No. 8, Op. 178 (Passacaglia only), Merkel (Novello & Co.; Augener & Co.).

The A.R.C.O. Examination begins on July 20. The subject of the essay will be taken from pages 265-286 of "English Music (1604-1904)," Music Story Series (Walter Scott Publishing Co., Ltd., 1, Paternoster Buildings, E.C.).

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WEDNESDAY, 9.—11.30, Elgar's "The Kingdom"; New Work (Parry); Brahms's Symphony in C minor. 8 p.m., Public Hall.—Miscellaneous Concert.

THURSDAY, 10.—11.30, Stanford's "Stabat Mater"; Beethoven's Violin Concerto; Davies's "Everyman"; 7.30, "Hymn of Faith" (Atkins); Bach's "Magnificat"; "Hymn of Praise."

FRIDAY, 11.—11.30, The "Messiah."

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MAY 13, 1908.

THE TIMES.

May 14, 1908.

Mr. Robin Overleigh, who gave a vocal recital yesterday in Bechstein Hall, has a baritone voice of charming quality, and he has evidently been well trained. . . . His old French songs were phrased and delivered with distinct musical ability; Caccini's "Amarilli" was a good example of sustained singing, and Carissimi's "Vittoria" was brilliantly sung. . . . Walford Davies's "This ae night" was made duly impressive, however, and "I love the jocund dance" was so skilfully sung that it had to be repeated. A couple of songs by A. H. Brewer, Blow's "Self-Banished," and well-known songs by Bennett, Arthur Somervell, and Parry were also given, and the singer made a distinct success.

THE STANDARD.

May 14, 1908.

Praise is due to Mr. Robin Overleigh for presenting such an unconventional programme at his recital in Bechstein Hall yesterday afternoon, and also for his ability in sustaining the interest of a large audience to the very end. He uses his well-trained baritone voice effectively and with a good method of production. The tone is even throughout its range, and of a musical quality. . . . His singing of Caccini's "Amarilli" and Carissimi's "Vittoria" was expressive, and his phrasing artistic. His rendering of Brahms's songs was his best effort, as they were given with the dignified interpretation they need, and moreover it proved that he will be invaluable in oratorio. He was successful in two new songs by Dr. Herbert Brewer, sung with considerable charm of voice and style.

DAILY TELEGRAPH.

May 14, 1908.

Mr. Overleigh, who has a good baritone voice, gave some interesting old examples by Lully, Martini, and others, and towards the end he was heard in some English songs, mostly modern. His efforts went to show that he has in him the makings of a good, capable singer.

PALL MALL GAZETTE.

May 14, 1908.

In the afternoon Mr. Robin Overleigh gave a concert at the same hall with much success. His baritone voice is essentially pleasing in quality, and although towards the end it sounded fatigued, its production did not appear to be at fault. He sings, too, with much sincerity, and made the fullest effect with Walford Davies's charming "Fear no more the heat o' the sun." His programme was wide in its range; it included Brahms's "Vier ernste Gesänge" and some early Italian arias, besides other English examples.

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JOHN MILTON

(1608—1674).

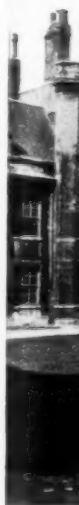
THE EARLIEST KNOWN PORTRAIT OF THE POET: PAINTED IN 1618 BY THE DUTCH ARTIST, CORNELIUS JANSSEN.

(From the original picture in the possession of Mr. Passmore Edwards, and reproduced by his kind permission.)

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The Musical Times.

JULY 1, 1908.

THE MILTON TERCENTENARY.

I. JOHN MILTON, FATHER OF THE POET.

Poetry and Music! These twin sisters have most happily joined hands in the immortal verse of Milton and the undying strains of masters of music. The muse of the great poet has been wooed and won by Lawes, Handel, Arne, and, in our own day, Hubert Parry, with results that are known and read of all men. There is yet another and important link which strengthens the tie between the author of 'Blest pair of Sirens' and

able to take the superior education afforded at Christ Church, Oxford, at which seat of learning (according to John Aubrey, the chief contemporary authority), John Milton, the elder, was a student. As Mr. G. E. P. Arkwright says: * 'Perhaps it was at Oxford that he received a gold medal and chain from a Polish prince in reward for an *In Nomine* of forty parts, as related by his grandson Phillips on the authority of the poet; this prince, it has been conjectured, may have been Albertus Alasco, vaivode or palatine of Siradia, in Poland, who visited Oxford in 1583, and was entertained by the University with "learned recreations."

It has been suggested that Milton was a chorister at Christ Church, Oxford. Certain it is that he conformed to the doctrines of the Established Church for which he was 'cast out by his father, a bigoted Roman Catholic, for abjuring the Popish tenets.' The disinherited youth then went



CHRIST'S COLLEGE, CAMBRIDGE: THE FIRST COURT.

(Photograph by Mr. E. Clennett, Cambridge.)

that 'solemn music' which his genius inspired. Was not the father of John Milton a highly-cultivated amateur musician? The answer to this question will presently be given; in the meantime there is full justification for special attention being called to the connection between Milton and Music in this tercentenary year of the poet's birth.

John Milton, senior, father of the poet, was born in the year 1562 or 1563. The place of his birth is not definitely known, but it was probably at the village of Stanton St. John, about five miles from Oxford, where his father, Richard Milton, was a prosperous yeoman who is stated to have been an under-ranger of Shotover Forest. The circumstances of Richard Milton may have been improved by his marriage with a lady supposed to have been named Houghton, whereby their son, John, was

to London to seek his fortune. Arrived in the great city, he became apprenticed in 1595 to James Colborn, a member of the Worshipful Company of Scriveners. What was the occupation of a scrivener in the days of Good Queen Bess? We will allow Sir John Hawkins to supply the answer. He says: 'The word scrivener anciently signified a mere copyist. Chaucer rebukes his amanuensis by the name of Adam Scrivenere. The writing of deeds and charters, making service-books and copying manuscripts, was one of the employments of the regular clergy. After the dissolution of religious houses, the business of a scrivener became a lay profession; and a company of scriveners was incorporated, about which time

* 'Grove's Dictionary of Music and Musicians' new edn. (1907), vol. iii., p. 210, *art.* John Milton.

they betook themselves to the writing of wills, leases, and such other assurances as required but little skill in the law to prepare.' Hawkins, in describing the business premises of a scrivener early in the 17th century, goes on to say: 'The furniture of a scrivener's shop was a sort of pew for the master, desks for the apprentices, and a bench for the clients to sit on till their turn came to be dispatched. The following jest may serve to explain the manner in which this business was carried on: A country fellow passing along Cheapside, stopped to look in at a scrivener's shop, and seeing no wares exposed to sale, asked the apprentice, the only person in it, what they sold there? "Loggerheads," answered the lad. "By my troth," says the countryman, "you must have a roaring trade then, for I see but one left in the shop." And does not Shakespeare refer to scriveners in his 'Taming of the Shrew'? He says:

We'll pass the business privately and well :
Send for your daughter by your servant here :
My boy shall fetch the scrivener presently.

In due time Milton started in business for himself, having been admitted a member of the Scriveners' Company on February 27, 1599. As Dr. Garnett has said, 'such a calling of a scrivener offered excellent opportunities for investments'; but Milton combined strict integrity with frugality, living the simple life, whereby he came to possess 'a plentiful estate.' One of his possessions was the house in Bread Street, Cheapside, destroyed by the Great Fire. This habitation, where his genius son was born, being a shop, required a sign, as numbers to houses were then quite unknown. The musical scrivener chose the sign of 'The Spread Eagle,' either from the crest of such among the Miltons as had the right to bear arms, among whom he may have reckoned himself, or as the device of the Scriveners' Company, of which, by-the-way, he became the Master in 1634. By his marriage with Sarah Jeffrey, about the year 1600, he had six children. John, the poet and the third of this sextet, grew up between Anne, several years his senior, and a brother, Christopher, seven years younger than himself, who became a judge: the other three children died in infancy. Anne Milton married Edward Phillips, whose sons were Edward and John Phillips, the authors.

Having by assiduous attention to business made his fortune, John Milton the elder retired and settled at Horton, a village between Colnbrook and Datchet, situated in the south-eastern corner of Buckinghamshire. Here his wife died on April 3, 1637; and here also, under his father's roof, John Milton the younger spent five of the happiest years of his life in serious study, and in writing 'Comus,' 'Lycidas,' 'L' Allegro,' 'Il Penseroso,' and his beautiful 'Sonnet to a nightingale.' In August, 1641, John Milton the elder removed to Reading, where he remained until the taking of that town by the forces of Lord Essex, in April, 1643. For the remaining four years of his life he resided with his poet-son in London,

first at Aldersgate Street—a house to which he had removed in 1640, beyond the city wall and then suburban enough to allow the poet a garden—and afterwards at Barbican, in a house demolished by a railway company in 1864. Here the old gentleman, 'being wholly retired to his rest and devotion, with the least trouble imaginable,' died early in March, 1647, at the advanced age of eighty-four. He retained his faculties up to the last, and Aubrey tells us that he could read without spectacles, while his poet son became blind when he was only forty-four years of age. His remains, like those of his illustrious son, are buried in the chancel of St. Giles's Church, Cripplegate, the burial entry reading:

John Milton. Gentleman. 15.

As a composer, the elder Milton's chief claim to distinction is the fact that he was one of the 'divers several authors' who contributed to 'The Triumphs of Oriana,' that wonderful collection of madrigals written in honour of Queen Elizabeth and printed in 1601. Milton set, for six voices, the madrigal 'Fair Orian in the morn' (which forms one of the extra supplements to the present issue of THE MUSICAL TIMES). Its quaint words, by an anonymous author, may be quoted:

Fair Orian in the morn
Before the day was born,
With velvet steps on ground,
Which made nor print nor sound,
Would see her Nymphs abed.
What lives those ladies led !
The roses blushing said,—
'O stay, thou shepherd's maid :'
And on a sudden all,
They rose and heard her call.

Then sang those Shepherds and Nymphs
of Diana :

'Long live fair Oriana.'

He also contributed to an important collection of music dedicated to 'The High and Mightie Charles, Prince of Great Brittain' and entitled:

THE TEARES OR | LAMENTATIONS OF | A SORROWFULL |
SOULE : | Composed with Musically Ayres and Songs, both | for
Voyces and diuers Instruments. | Set forth by Sir William
Leighton Knight, one of his | Majesties Honourable Band of
Gentleman Pensioners. | And all Psalmes that consist of so
many feete as the fiftieth Psalm, will goe to | the foure partes
for Consort.

London | Printed by William Stansby. 1614.

The four pieces composed by Milton and contained in this folio volume are:

'Thou God of might hast chastened me.' A Consort Song. (Voice parts only printed by Burney in his 'History of Music,' iii., 139. In so doing he ignored the instrumental accompaniments, 'which,' as Mr. Arkwright says, 'are the most important part of the composition.')

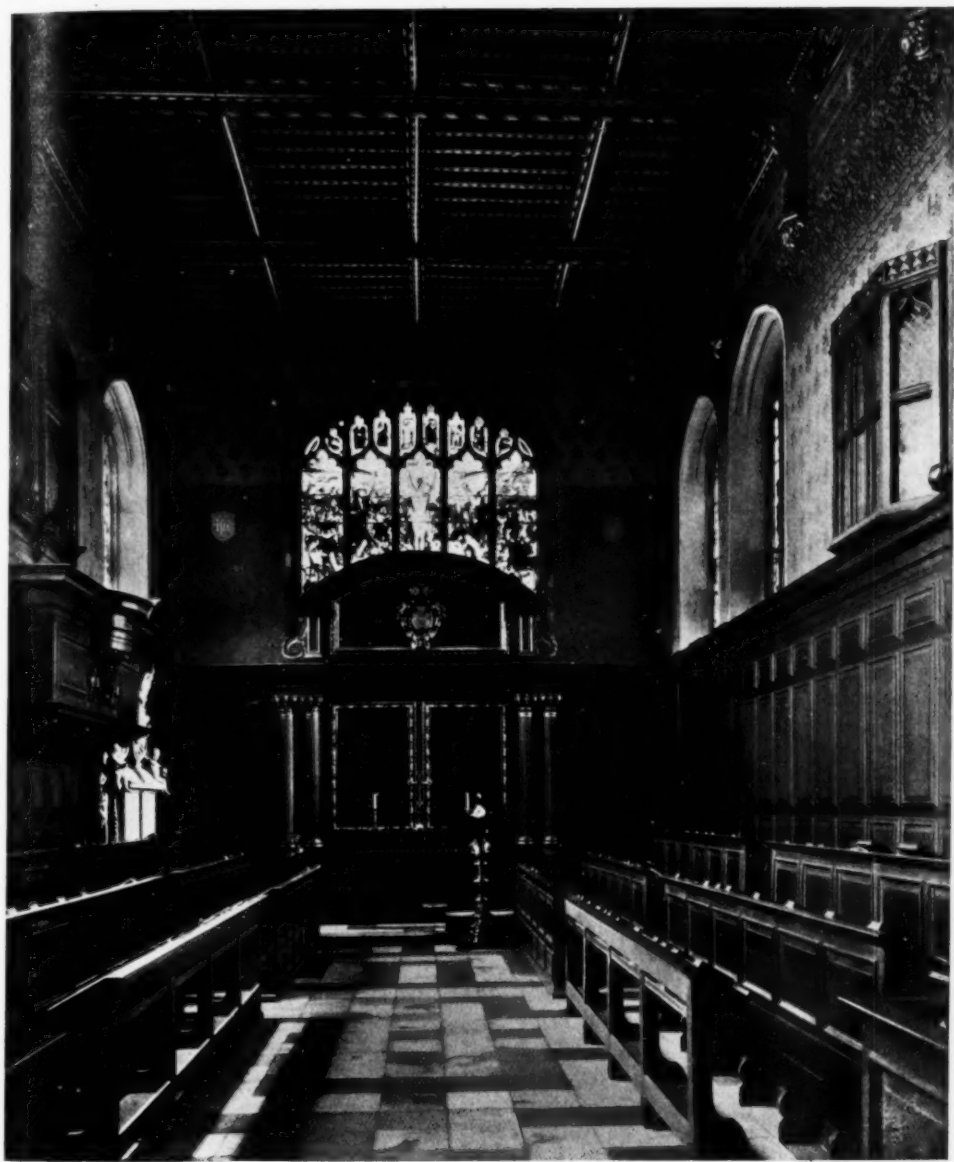
Songs of 5 parts for Voyces.

'O Lord, behold my Miseries.'

'O had I wings like to a dove.' (Printed by Hawkins in his 'History of Music,' Novello edition, p. 502.)

'If that a sinner's sighes.'

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THE CHAPEL, CHRIST'S COLLEGE, CAMBRIDGE.

(Photograph by J. Palmer Clarke, Cambridge).

Milton harmonized two tunes for Ravenscroft's 'Psalter' (1621), one named 'Norwich' and the other the well-known common-metre tune 'York,' so first designated by Ravenscroft. As John Milton's name is placed against 'York' in Ravenscroft's Psalter, it has been too readily assumed that he *composed* the tune, whereas he only harmonized it. As a matter of fact, 'York' first appeared (melody only) in the Scottish Psalter of 1615. There it is named 'The Stilt,' and forms No. 7 of 'The xii. Common Tunes, to the which all Psalmes of eight syllables in the first line, and sixe in the next may be sung.' Why the tune was originally called 'The Stilt' does not appear to be known. Sir John Hawkins (writing *circa* 1760) says 'York' was so well known that 'within

memory half the nurses in England were used to sing it by way of lullaby; and the chimes of many country churches have played it six or eight times in four and twenty hours from time immemorial.*

The British Museum possesses six other compositions (*Add. MSS.* 29,372—29,377), by John Milton, the titles of which are subjoined:

- * 'When David heard that Absolon was slain' (à 5).
- 'O woe is me for thee, my brother Jonathan' (à 5).
- * 'I am the resurrection and the Life' (à 5).
- 'How doth the holy City remaine solitary' (à 6).
- 'She weepeth continually' (à 6).
- 'Precamur sancte Domine' (à 6).

* These have been printed by Mr. G. E. P. Arkwright in his 'The Old English Edition,' No. xxii. (Joseph Williams, 1900.) This volume also contains reprints of 'Thou God of might,' 'O Lord, behold my miseries,' 'O had I wings,' and 'If that a sinner's sighs,' from Leighton's 'The Teares' (1614), referred to above.

At Christ Church, Oxford, there are an anthem for four voices, entitled 'If ye love me,' and five Fancies, three in five and two in six parts. The Dean of Christ Church, who has kindly examined these Milton MSS. for the purposes of this article, writes concerning them: 'The anthem "If ye love me" is a short composition in four parts, and is in full score. There are no other words but those which stand at the beginning, "If ye love me." We have the parts of the "Fancies" perfect. In the book they are ascribed to "Mr. Melton." In the case of four of them there is nothing to show that they are not instrumental. But the tenor part has the following very curious words written out in full in connection with the first of the six-part compositions, and this is not called in the MS. a "Fancy," but an "In te nomine":

"If that a sinner sighs, sent from a soule oprest
Maye pearce the firmement and mount the Throne
Where greate Jehovah sittes, the God of rest
Then heare O Lord the sad tune of my mone.
O gracious God whose goodness gives mee light,
Receave my teares and prayeres in Thy sight."

To the Dean's communication may be added that, while the above words *begin* the same as Milton's setting of 'If that a sinner's sigh' in Leighton's 'Teares,' they differ after the first line; moreover, they do not agree with the text of 'If that a sinner's sighs,' given in Byrd's 'Psalmes' (1588) and Dowland's 'A Pilgrimes Solace' (1612).

With filial affection John Milton, the poet, pays a high tribute to his father's gifts in his 'Ad Patrem,' a Latin poem of 120 lines. The portion (lines 56-66) which specially refers to the musicianship of the elder Milton, is thus given, in an English translation, by Burney ('History of Music,' iii., 135):

Nor blame, Oh much lov'd fire! the sacred Nine,
Who thee have honour'd with such gifts divine;
Who taught thee how to charm the list'ning throng,
With all the sweetness of a siren's song;
Blending such tones as ev'ry breast inflame,
And made thee heir to great Arion's fame.

By blood united, and by kindred arts,
On each Apollo his refuge darts:
To thee points out the magic pow'r of sound;
To me, the mazes of poetic grandeur;
And foster'd thus, by his parental care,
We equal seem Divinity to share.

The subjoined facsimile of a signature of John Milton, the scrivener, is from a legal document, dated March 4, 1603, and preserved in the British Museum (*Lansdowne MS.* 241, f. 58 b).

II. THE MILTON EXHIBITION AT CHRIST'S COLLEGE, CAMBRIDGE.

Re-founded in 1505 by Lady Margaret Beaufort, Countess of Richmond, mother of King Henry the Seventh, Christ's College, Cambridge, can claim many distinguished *alumni*—such as Henry More, Francis Quarles, John Cleveland, Leland (the antiquary), William Paley, Charles Darwin, Charles Stuart Calverley, John Robert Seeley, William Robertson Smith, and the hero of the hour, John Milton. On the north side of the first court is the Chapel (see the illustration on p. 439). An oriel in the south wall opens into a room in the Master's Lodge, called the Prayer Room, which enabled the Foundress to hear the chapel service without leaving her house.

As far back as the year 1530 the College accounts contain references to the repairs of an organ in the Chapel. Nearly two hundred years later, in 1706, Father Smith erected a two-manual organ of ten stops, according to the following specification:

GREAT ORGAN (8 stops).	
Open diapason.	Fifteenth.
Stopped diapason.	Sesquialtera.
Principal.	Cornet.
Twelfth.	Trumpet.
CHOIR ORGAN (2 stops).	
Stopped diapason.	Principal.

Compass: GG, short octaves, to C³ = 50 notes.
Two diagonal bellows.

The above specification is from the MS. organ-book in the handwriting of the late

Dr. E. J. Hopkins (now in the possession of the present writer), and contains the following note by him :

The organ in this Chapel stands in an organ chamber built on the north side, near to the altar, and elevated considerably above the floor of the Chapel. The chamber is designed with much judgment. It is not made to fit the organ like a great coat, but allows some space between the wall and the case down both sides ; and the ceiling slopes up slightly from back to front. The front is parallel with the side of the Chapel.

In 'The Organ: its history and construction,' Rimbault, writing in 1855, says, *sub voce* Father Smith: 'The last three organs remain in nearly their original state; they have been disused for more than half a century,' the reference being to the instruments in the Chapels of Pembroke, Emmanuel, and Christ's Colleges, Cambridge. Professor Darwin, in his biography of his distinguished father (Chapter v., 'Cambridge life': 1828-1831) says: 'I have heard my father tell how at evening chapel the Dean used to read alternate verses of the Psalms, without making even a pretence of waiting for the congregation to take their share. And when the Lesson was a lengthy

one, he would rise and go on with the Canticles after the scholar had read fifteen or twenty verses.' A writer in *The Parish Choir*, under date of March 14, 1848, gives a hardly less deplorable account of the services at Christ's College. He says: 'There is some talk of reviving the choral service in this chapel, but I do not think any steps have been taken at present. Of the organ, very little more than the case remains. There is an endowment for a choir, but it is at present perverted to other uses, which is the case also at Emmanuel.' Now all this is changed, and the services are models of what they should be. Among former organists of the College, who have helped to improve the services musically, have been Dr. Hugh Blair and Dr. H. P. Allen, while the present holder of the office, Mr. J. F. Chubb, worthily carries on the traditions of recent years.

To return to John Milton, the poet. Born on December 9, 1608, at the sign of 'The Spread Eagle,' Bread Street, London, where his father carried on the business of a scrivener, he was admitted a pensioner of Christ's College, February 12, 1624, according to the Admission Book, of which a facsimile of the entry is subjoined :

Richard Earle	Londonensis filius Augustinus institutus est in literis Grammaticis primo in schola Cantuariensi sub auspicio m ^o Beyer, deinde in schola Cantuariensi sub m ^o Willson. admissus est pensionarius minor Jan. 11. 1624. anno aetatis 16. sub tutela m ^o Crippell. Soluit pro ingressu	20
Robertus Allen.	Effemienfis filius Roberti in agro prodicto, institutus est in literis Grammaticis primo sub auspicio m ^o Lundy, postea Londonensis ludimagistri, deinde in schola d ^o Domini sub m ^o Willson. admissus est C. Ebor. Feb. 3. 1624. sub m ^o Lundy. Soluit pro ingressu	5
John Milton.	Londonensis filius Johannis institutus fuit in literis ele- mentis sub m ^o Bill Gomary Thaulini praefecto. admissus est pensionarius minor. Feb. 12. 1624. sub m ^o Crippell. Soluit pro ingressu	10

Reproduced, by permission, from the Catalogue of the Milton Tercentenary Exhibition at Christ's College, Cambridge, 1908.

He resided in the College apparently without a break until he was admitted to the M.A. degree, on July 3, 1632. The Master (Dr. John Peile, author of the 'History of Christ's College'), in his Preface to the Milton Exhibition Catalogue, says: 'Tradition assigns to him rooms on the first floor of the staircase N on the left side of the First Court as you enter by the great gateway.' (See the illustration on p. 437.) To quote further from the Master's foreword: 'Each year we hold our domestic commemoration of all our benefactors and worthies. This year [1908] gives us an opportunity, which we welcome, not only of dwelling upon our connexion with John Milton—"for we were nursed upon the self same hill"—but of asking others to join us in a commemoration of

one whose pre-eminence among those reared in this College can be questioned in favour of none save perhaps of Charles Darwin. We ask all to enjoy with us the sight of portraits, of books, of other objects which have interest by their relation to Milton.' The Master's invitation is one that should be accepted by those who would enjoy a quiet hour among the rich store of Miltoniana gathered together within the College walls.

The Exhibition—which will remain open till the 11th of this month—is admirably displayed in the College Library. It consists of a large collection of books, some manuscripts, and many portraits of the poet, including the boy-portrait by Cornelius Janssen, the Dutch painter, a photograph of which forms one of our extra supplements. Even relics

find a place—Milton's pen-case and snuff-box! With regard to the books exhibited, the *Cambridge Review* of June 10 (the 'May Week' number) may be quoted:

First the 'Comus' of last year, in the new Cambridge type, with the two sorts of 'h' used indiscriminately; the productions of the Astolat, Essex House, Doves and Ashendene presses; the Cambridge reproduction of the MS. of the Minor Poems; the large 'Paradise Lost,' with Strang's illustrations; the six Turner illustrations in Sir E. Brydges's edition of 1835; the Blake illustrations of 1827, and those of Bartolozzi in 1792; the adaptation of 'Comus' in 1791, and its performance in 1787 and 1774; and the bibliographically interesting Baskerville editions of 1758-60.

A most interesting case contains Bentley's edition of 'Paradise Lost,' together with the answers and criticisms it aroused in 1732 and 1733; and then the long series from the 14th back to the first edition of the poem, of this latter six states of the title-page are shown. There is the first edition of 'Paradise Regained' (1671); the collected poems of 1645, the 'Lycidas,' in the Cambridge collection of memorial verses on the death of Edward King in 1638, together with the little piece of corrected proof found by Mr. Burrell in a binding in the University Library—'Comus,' printed in 1637, though it was written and acted three years earlier; and finally the anonymous lines in the second folio of Shakespeare. As to the prose works, the collection is equally complete, containing the *editiones principes* of all the famous tracts; the 'Pro populo Anglicano Defensio,' with Salmasius's original book; the 'Iconoclastes,' the 'Areopagitica,' and the 'Doctrine and Discipline of Divorce.'

The same article thus refers to the splendid collection of portraits exhibited:

Mention has already been made of the Janssen portrait of the poet at the age of ten. Of the Onslow portrait, representing Milton at the age of an undergraduate, there are many prints, and particular mention must be made of a miniature exhibited by Mr. Shipley, which probably served as Houbraeken's model, for the engraver was not able to come to England, and there is no record that the Onslow portrait ever went to Amsterdam. Then there is Marshall's portrait, confessedly a bad likeness, in the 1645 edition of the poems, Milton was naturally dissatisfied with it, as his Greek epigram beneath it shows; and then the Faithorne engraving of 1670, representing the poet in mature age; the Bayfordbury portrait, formerly in the hands of Tonson, the printer. Of particular interest is Dr. Williamson's collection of pretended portraits, mostly without the vaguest resemblance to the true type. Among them there is a new portrait, now in Dr. Williamson's possession, which may, perhaps, lay greater claim than the rest to authenticity, for the mother of its late owner was a Miss Woodcock, of the family from which Milton took his second wife. If its genuineness could be proved it would be of great value as representing the poet at a time of life (about 48) wholly unrepresented by any other portrait.

Of supreme musical importance in this interesting Exhibition is a MS. volume, lent by the Rev. Dr. H. R. Cooper Smith, rector of Tilehurst, near Reading. It contains 200 songs composed by Henry Lawes, including those of 'Comus,' all of them, on the authority of Mr. Barclay Squire, being in the handwriting of the composer. The

'Comus' songs are headed: 'The 5 songs following were sett for A Maske presented at Ludlo Castle before ye Earle of Bridgewater, Lorde President of ye Marches. October, 1634.'

To a song 'Come from the dungeon to the throne' is appended the following note:

This songe was sung in A play cald ye Royall Slave, written by Mr. William Cartwright, presented by the Scollers of Christ Church in Oxford before their Majestyes. 1636.

The next song, 'Dispaire Banquet—Com heavey soules,' has a note which reads:

this Songe was sung in A play cald ye pasions written by Mr. William Strowd, presented by ye Schollers of Christ-church before their Majestyes, 1636.

A pencil note to the song 'Will you know my mistris face?' states:

Mr. Gretorex (*sic*) has added 5 parts to this and the same was done at the Ancient Concert as a Madrigal for 6 voices on the 6th night under the Direction of Lord Chesterfield Wednesday March 11th, 1801.

Mr. Barclay Squire is of opinion that these songs of Henry Lawes are copies made by him for his own use, and that he had them bound up together: some of them are printed in 17th century collections of songs, such as Lawes's 'Ayres and Dialogues,' &c. In regard to the history of this Lawes MS. volume, its present owner, the Rev. Dr. H. R. Cooper Smith, informs us that it once belonged to William Gostling, the antiquary, whose book-plate is in the book. 'From him,' he says, 'I believe it passed either to Dr. William or Dr. Philip Hayes, and was sold at Dr. Hayes's death in 1797. (You will find an allusion to it in Todd's edition of "Comus," 1808.) I believe it was purchased at Dr. P. Hayes's sale by my great-grandfather, Robert Smith, of St. Paul's Churchyard. At any rate, he has made a note in the volume to the effect that Dr. Hayes valued it at £50. It was in Robert Smith's possession in 1802: his book-plate is in it, and that of his friend Stephen Groombridge. Robert Smith died in 1810, and through various members of my family the volume came into my possession in 1882.' The book was exhibited at the Loan Collection, Inventions Exhibition, Royal Albert Hall, in 1885, but received too late to be catalogued: it was also shown at the Musicians' Company's Exhibition, held at Fishmongers' Hall in 1904.

In close proximity to the above mentioned volume is 'The Bridgewater Manuscript of Comus,' lent by the Earl of Ellesmere and said to be in the handwriting of Henry Lawes. Other MSS. are the autograph full score of Sir Hubert Parry's 'Blest pair of Sirens,' lent by Trinity College, and bearing the superscription: 'Finished, Jan. 7, 1887. Written at Wilton and in London. C. Hubert H. Parry'—a masterpiece that has lost none of its popularity since its production by the Bach Choir, for which organization it was written, on May 17, 1887. In the same case is the autograph score of Sir Charles Stanford's Symphony No. 5, in D major (Op. 56), 'L' Allegro ed il Penseroso,' completed in

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June, 1894, and dedicated 'to the Philharmonic Society and its conductor Sir A. C. Mackenzie,' the work being first performed at the Philharmonic Society's concert of March 20, 1895.

The printed music includes Dr. Arne's 'Musick in the Masque of 'Comus,' brought out at Drury Lane Theatre in 1738, lent by Mr. Edward J. Dent, and entitled :

The | Musick | in the | Masque | of | Comus. |
Written by Milton. | As it was Perform'd at the
Theatre-Royal in Drury-Lane. | Composed by |
THOMAS AUGUSTINE ARNE. | *Opera prima.*

London; | Printed by William Smith, at
Corelli's Head, near St. Clement's Church in the
Strand; and sold | by the Author, at his Lodgings,
at Mr. West's, a Frame-Maker, in Duke-street,
by Lincoln's- Inn-Fields; and at the Musick-
Shops in London and Westminster.

There is also a pasticcio 'Comus,' consisting of music by Arne and Handel with additions by Bishop. Dr. Mann lends an original word-book of 'Samson' (London: 1743), 'set to music by George Frederick Handel,' and there is a Cambridge printed libretto of the same oratorio dated 1782. Another feature of musical interest is the copy of Dr. Johnson's 'Lives of the poets,' which the great lexicographer presented to the gifted daughter of Dr. Charles Burney, and bearing the inscription: 'To Miss Frances Burney from the author.'

It only remains to be said that the catalogue of this excellent Milton Exhibition at Christ's College, Cambridge, has been most attractively got up. Its chief contributors are Dr. G. C. Williamson, who treats of the portraits and the early editions of the poems, and Mr. Charles Sayle, who has furnished an appendix on the various editions of the poet's works and on books about Milton to be found at Cambridge. Various well-produced portraits and facsimiles add to the value of a publication which is worthy of the event which has called it forth, an Exhibition upon the success of which all concerned in its promotion are to be warmly congratulated.

To Mr. Passmore Edwards, the thanks of the writer are specially due for his kindness in permitting his boy-portrait of John Milton, the poet, to be photographed expressly for this article and, in all probability, for the first time.

Milton and the musical settings of his poems will form the next instalment of these papers during this tercentenary year of the poet's birth.


F. G. E.

Why is it that people with imperfect acquirements are often so much more enthusiastic than those who know more?—SIR GEORGE GROVE.

(Written, in pencil, on the back of his copy of the word-book of the Crystal Palace Saturday Concert, December 12, 1868.)

THE EVOLUTION OF CLEF SIGNATURES.

The growth of the stave and the evolution of clef signatures are matters which do not appear to have greatly attracted the attention of the average musician. In regard to the evolution of those eccentric signs which indicate clefs, I know of nothing that either adequately, or even inadequately, deals with the subject. Dictionaries of music and text-books tell us, all too briefly, that the wild convolution which marks the G clef is merely a corruption of a Gothic letter **G**; and that probably the other signs are similarly derived from the letters F and C. But, so far as I am aware, no attempt has hitherto been made scientifically to trace the stages of their evolution.

In the first place, let me totally deny that the sign  is derived from a Gothic **G**; moreover, it is absolutely certain that the present forms of the bass and tenor clef signatures do not readily suggest their real origin.

An examination of old music reveals the fact that the G clef was not greatly in use before the 15th and 16th centuries. The C clef is that most frequently found, this being followed by the F clef, both singly and in conjunction with it. The reason for the general use of the C clef in early music is naturally due to the fact that at the birth of the stave the C line was the original single line drawn above the words to be vocalised, and used as a point from whence, in regard to interval, the other notes were calculated. Other stave lines followed in due course. Now that the bass and treble clefs are mainly used, strangely enough the C clef line is the one that is so often absent. Early vocal music—especially that of the Church, where the range was limited—frequently extended to no more than four lines: 'Summer is i cumen in,' exceptional in many ways, is noted on a six-line stave. In this class of early music the C clef was placed on any line in order to avoid leger-lines, then almost unknown.

When instrumental music, other than that written in viol or lute tablature, began to be in written evidence, two separate staves were employed. Virginal music was noted on two staves of six lines each, the G clef being placed on the third line counting upwards, and the F clef on the third line counting downwards. Thus the tenor C line was repeated. Down to the end of the 17th century this pair of six-line staves was in use for all harpsichord and spinet music, including the little book of Henry Purcell's 'Lessons' issued in 1696. These details, and some others, regarding the Gamut cannot well be avoided in any explanation of the evolution of clef signatures.

The Gamut assigned to every note a particular name, or rather a combined designation, viz.: (1) the alphabetical name; (2) the vocal sound for it; and (3) its relative pitch. Thus are derived such nomenclature as 'F, fa, ut'; 'A, la, mi, re'; 'G, sol, re, ut.' These somewhat weird names were



FIG. 1.

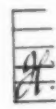


FIG. 2.



FIG. 3.

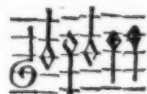


FIG. 4.

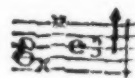


FIG. 5.



FIG. 6.

A Trip to the Jubilee, as }
'tis Danc'd at the Play-House. }

[289]

Longways for as many as will.

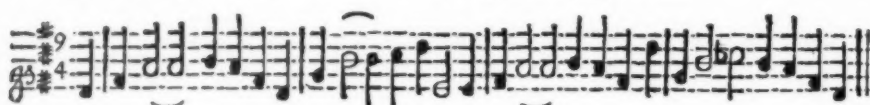


FIG. 7.



FIG. 8.



FIG. 9.

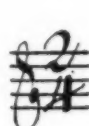


FIG. 10.



FIG. 11.

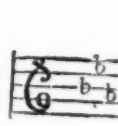



FIG. 12.

sufficient to identify any particular note and its pitch, so far as pitch was a settled matter, and therefore it was natural that as only a section of the great stave was used, one particular note of the Gamut should be so placed as to identify note and pitch, from which other notes could be reckoned. By common usage 'G, sol, re, ut' was employed on the treble stave, and this by abbreviation became G. s, and was placed on its particular line. From the combination of these two letters, gradually corrupted by careless transcription, the present sign  was evolved.

As the Gamut nomenclature fell into disuse the added 'Sol, re, ut' appended to the G became unknown, with the result that the s sign became more or less a wild scribble. It must be remembered, however, that in a few early instances the G alone was used, and also that where the letter s was employed it was generally in its long-shaped form, which even in comparatively recent times was used by ladies who retained the old-fashioned style of handwriting.

The following facsimiles will show how the present sign has been evolved:

Figure 1. From a MS., circa 1570, formerly in the present writer's possession, and afterwards in that of the late Mr. T. W. Taphouse, of Oxford, and sold at the sale of his library. This sign and its variations appear throughout the MS.

Figure 2. From 'Parthenia.' 1611. Engraved.

Figure 3. From a facsimile of an undated manuscript given in William Shield's 'Thorough Bass.

Figure 4. From Thomas Morley's 'Plaine and Easie Introduction to the Skill of Musick.' 1597 and 1608.

Figure 5. From 'The Dancing Master.' 1690.

Figure 6. The ordinary sign used in typography during the 17th century.

Figure 7. From 'The Dancing Master.' 1716.

Figure 8. From Bowman's 'Songs for one, two, and three voices,' Oxford, 1678. Engraved.

Figure 9. From a manuscript, dated 1723, in the possession of the writer. The sign is very carelessly written throughout.

Figure 10. From a manuscript, dated 1764, in the possession of the writer.

Figure 11. From another manuscript dated 1738, also in the possession of the writer.

Figure 12. From 'The German Erato or a collection of favourite songs.' Berlin, 1800. Printed from movable type.

In figures 8, 9, and 10 the small head of the letter G is on the line, while the long s, indicating 'sol,' is carried with the tail of the g upwards. In figure 10 the head is filled in throughout. The MS. shows that the significance of the sign was gradually passing away. In figure 11 the s is used in the ordinary form, and not, as in the other examples, in the long-shaped form. Figure 12 is a curious German survival found in several works at the beginning of the 19th century.

Consideration of the evolution of the C and F clef signs must be deferred to a future article.

FRANK KIDSON.

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To interest his singers at rehearsals should be the aim of every choral conductor. Time devoted to deepening the impressions of the inner meaning of the music studied is well spent. The history and poetic import of a work and the idiom of its composer are among the features that should be pointed out and emphasised. This can be done during intervals which, while resting the voices, will result in a more intelligent grasp of the music and at the same time afford a pleasant relief from the more technical aspect of the practice. Moreover, such 'little talks,' if brightly and unpedantically expressed, will act as a loadstone to the rehearsals, so much so as to cause each singer to say: 'I would not miss the practice for anything, if I could possibly help it.' What better investment could be offered to a conductor?

The above remarks—the practical outcome of long experience—are prompted by the receipt of a Cambridge booklet, daintily bound in the light blue colour of the University and published by Messrs. Bowes & Bowes. Its title is 'John Sebastian Bach's Mass in B minor, in Cambridge, 1908,' while its fifty-six pages consist of the three following papers:

- i., by Mr. Sedley Taylor,
'On the circumstances under which Bach composed his B minor Mass.'
- ii., by Dr. Alan Gray,
'On the structure of that work.'
- iii., by Mr. Sedley Taylor,
'On the revival of Bach's choral works after nearly a century of apparent extinction.'

These three papers—'little talks'—were read at a meeting of the Cambridge University Musical Society (of which Dr. Alan Gray is the conductor) on the day previous to the first complete performance of Bach's masterpiece by the Society (March 10, 1908). All of them are commendably short and are brightly written; even the second, which is of an analytical nature, is free from ponderous periods of technical terminology. Here we have just the kind of thing which a choir should know in order to get at the inner meaning of a work, and infuse it with that life which the dry bones of mere technicalities can never give.

In the third paper, Mr. Sedley Taylor—one of the oldest and most highly esteemed amateurs of the University—in referring to the progress of Bach's music in England, omits to mention, doubtless unintentionally, the name of Samuel Wesley, one of the earliest pioneers of the great Cantor's works in this country. As was pointed out in the articles on Bach's 'Music in England' (THE MUSICAL TIMES, September-December, 1896), Wesley publicly performed one of the motets nearly a hundred years ago. The reference may be repeated, as reprinted in this journal from the newspapers of the day:

1809. 'New Rooms, Hanover Square. Mr. Samuel Wesley's *Musical Morning Party* on Saturday next, June 3, when will be performed several compositions of Sebastian Bach, among which a grand sacred Motetto for five voices.' This Motetto would be 'Jesu, meine Freude' ('Jesu, Priceless Treasure,' in Messrs. Novello's Octavo Edition). The work was thus sung in England not so very long after it had been published (in 1803) by Messrs. Breitkopf and Hartel, at Leipzig. This was probably the earliest performance of Bach's vocal music in England, although Dr. Gauntlett claimed that honour at one of his musical lectures given at the London Institution nearly thirty years later.

Mr. Taylor refers to an 'unfortunately short-lived, little Bach Society' at Cambridge which had a brief existence in his undergraduate days more than fifty years ago. He says that the Society

Executed one probably unprecedented feat—the performance at a single concert of *four* of his [Bach's] concertos for two, or for three, pianofortes. Among the playing members of this Society of enthusiasts were, besides those already named [Rev. J. R. Lunn, Rev. H. T. Armfield, and Mr. Taylor himself], Mr. Pendlebury, Fellow of St. John's, to whom we owe the admirable library of full-scores at the Fitzwilliam Museum, Mr. Percy Bunting, now Editor of the *Contemporary Review*, and Mr. C. J. E. Smith, of St. John's, colloquially known as 'Pianoforte Smith,' who was afterwards a clerical Fellow of his College and promoted the cause of good music as an assistant-master at Eton and Rugby.

In amplification of Mr. Taylor's autobiographical note, we are able to say that the concert above referred to was noticed in THE MUSICAL TIMES of October, 1857, in the following words:

CAMBRIDGE. On Thursday, September 8, a private performance of some of the finest works of the great John Sebastian Bach was given by the Amateur Bach Society in this University.

The *Musical World* of September 26, 1857, gives the programme in an account of the concert:

CAMBRIDGE. On Thursday evening the Amateur Bach Society, in this University, gave a private performance of some of the works of the great master, which seemed to afford great pleasure to a somewhat numerous audience. The following was the programme:

PART I.—Concerto in C major for three pianofortes and orchestra; Toccata, with fugue in C minor, pianoforte; Tenor solo and chorus from the 'Passionsmusik'; Concerto in C minor for two pianofortes and orchestra.

PART II.—Concerto in D minor for three pianofortes and orchestra; Solo (tenor) from the 'Kirchen Cantata'; Concerto in C major for two pianofortes and orchestra.

What a splendid programme! But why is there not more information available concerning this Cambridge Bach Society of half-a-century ago? In the forthcoming volume of the new edition of 'Grove' the subject may, perhaps, be referred to under 'University Musical Societies.' In the meantime we hope that Mr. Sedley Taylor and any other surviving members of that Bachist fraternity at the University will not fail to give the fullest particulars of this early and praiseworthy effort to propagate the music of John Sebastian Bach at Cambridge.

Dr. W. H. Cummings has been presented with an illuminated album and an address, together with a cheque for 500 guineas, which has been subscribed to in order to defray in part the heavy costs incurred by him in defending a recent action in the law courts. The ceremony took place at the Mansion House on June 23, under the presidency of the Lord Mayor, who spoke in highly appreciative terms of the splendid work that Dr. Cummings had done at the Guildhall School of Music. Owing to the regretted absence, through illness, of Sir Frederick Bridge, the presentation of the album and address—which contained the signatures of the subscribers to the testimonial—was made by Professor Prout, and the cheque was handed to Dr. Cummings by Sir Walter Parratt. In the evening of the same day a banquet in honour of the esteemed Principal of the Guildhall School of Music was held at De Keyser's Royal Hotel, Professor Prout in the chair, and passed off most successfully.

In our May issue we referred to the strange *impasse* connected with the Lower Rhenish Musical Festival, due to be held at Düsseldorf at Whitsuntide last; how the Municipal conductor, Prof. Julius Buths, resigned because the Town Council insisted upon arranging the programme and selecting the artists without allowing him, the festival conductor, to have any voice in these vital matters; and how Prof. Buths's choir, in supporting him, refused, under these circumstances, to take part in any festival. What is the result? No festival was held this year. Thus the first break since 1859 was made in the sequence of these famous music-makings. Started in 1818, under Burgmüller, at Düsseldorf, and brought by Mendelssohn to their most brilliant period in the thirties and forties of last century, these festivals had, on more than one occasion, to be discontinued *pro tem.*, the longest break commencing with the troublous revolutionary year of 1848, after which they were not resumed until 1851 at Aachen (Aix la Chapelle) under Lindpaintner.

It is doubtful if, after this year's fiasco, these festivals will ever again be revived, for there can be little doubt that in the Regierungsbezirk of Düsseldorf, the most densely populated district of the Continent, they have lost their *raison d'être*. Towns such as Elberfeld, Barmen, Duisburg, Dortmund, Essen, Crefeld, Gladbach, and others, which used to look up to neighbouring Düsseldorf as an important Art centre and to its festivals as musical events of the first rank, have all grown into big and prosperous hives of industry, and moreover they are well able to hold their own in musical matters against the pleasant garden city. 'Festival' concerts and 'Festival' operatic performances are taking place in bewildering profusion all over Germany, wherever town councils are awake to the importance of such entertainments, as magnets wherewith to draw strangers to their cities and money into the pockets of the citizens. How can Düsseldorf fail to suffer when so many counter-attractions are offered elsewhere? Besides, the subscription concerts given annually by the local Musikverein are, or were, under the direction of Prof. Buths, on a sufficiently elaborate scale, the performances of adequate excellence, and the soloists of the requisite distinction to lift them to the level and to give them the dignity of 'festival' performances. Little wonder that under these conditions the thrifty burghers declined to pay greatly increased prices for the pleasure of hearing a somewhat larger orchestra. If the Lower Rhenish Festivals are doomed, another link with the great musical past of Germany will be severed. The last pleasant incident in connection with their long and glorious history may prove to be embodied in the news that the Düsseldorf Town Council have unanimously decided to grant their late conductor, Prof. Buths, the pension which it was feared he had forfeited by his resignation at a crucial moment. This is only a just recognition of services so unsparingly rendered to the cause of music in Düsseldorf by Prof. Buths.

The custom of London music publishers collecting music for their customers from different firms often produces amusing results in the matter of titles. The following from a type-written list of pieces has been brought under our notice:

Lonely up here over the mountains. Anthem.

A pleasant perversion of 'Lovely appear over the mountain.'

Mr. William Cowan, of Edinburgh, writes as follows on the article 'Psalter' in the new edition of 'Grove's Dictionary of Music and Musicians,' vol. iii.: 'The fourth volume of the new edition of "Grove's Dictionary" contains at the end a number of "Addenda et Corrigenda for vol. iii." It is satisfactory to find that these include a large proportion of the corrections noted by me in THE MUSICAL TIMES for July last. There are several minor inaccuracies and inadequate statements to which I called attention, and of which no notice has been taken, but apart from these the following errors still remain uncorrected:

P. 834, col. 2.—The date of the 1556 book is on the first or principal title-page.

P. 835, col. 2.—Tunes from the French psalter added in 1560. The 130th should be omitted, having appeared in 1556. The six tunes from the French are the 50th, 121st, 124th, 127th and 129th set to the same psalms in both books, and the French 107th set to the English 120th.

P. 837, col. 1.—In the comparison of the contents of the 1562 book with previous editions, the 1558 edition is still ignored. The nine tunes which are stated to have appeared in 1560 and 1561, and the four in 1560 only, are all contained in the 1558 edition.

P. 841, col. 1.—The enumeration of the settings by the various composers in Este's 1592 edition not fully corrected. Sixteen only are by Farmer, and six are by Dowland.

P. 843, col. 2.—Enumeration of contributions by new composers not fully corrected. The correct numbers by Milton, J. Tomkins and Ravenscroft are as already given by me.

P. 845, col. 2.—The statement that Playford's 1677 book "contains the whole of the Church Tunes" remains uncorrected. The correction made in the sentence following the title leaves it both ungrammatical and inconsequent.

Generous, indeed, are the benefactions which, by his will, the late Jacques Blumenthal made to the cause of music. These amount to the munificent sum of £10,000, in addition to the copyrights of and interests in his compositions, which include such popular songs as 'The Message,' 'The Requital,' 'My Queen,' and 'Sunshine and Rain.' The following are the bequests to music:

£2,000 to the Royal Academy of Music, to institute and found two open scholarships for instruction of two pupils of the said Academy whose principal study is musical composition, to be competed for as the Council of the said Academy shall decide.

£3,000 to the Royal College of Music upon trust, to found an open full maintenance scholarship (*i.e.*, a scholarship which, in addition to providing instruction, contributes to the maintenance of the holder) for the instruction of a pupil whose principal study is musical composition.

£2,000 to the Royal Society of Musicians for charitable purposes in connection therewith.

£500 to the Royal Normal College and Academy of Music, Norwood.

£500 to the Society of British and Foreign Musicians for the Widows' and Orphans' Fund.

£2,000 further to the Royal Society of Musicians of Great Britain for the Widows' and Orphans' Fund, these last two legacies being payable only if the residue of his estate exceeds £6,000.

To the Royal Society of Musicians the testator left all his copyrights and interests in published compositions.

The net personality of Mr. Blumenthal's estate has been valued at a trifle over £62,000.

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The records in our present and recent issues bear witness to the fact that the Competition Festival movement continues to grow and prosper. It attracts into its fold many persons of high social position who see in it a happy means of bridging chasms and binding together all classes of the community, and of providing dwellers in the countryside with a pleasant recreation spiced with a sporting flavour. Musicians too are drawn to the movement because they realise that it makes for the educational progress both of executants and audiences. In order to maintain and deserve this interest and support, the promoters of the movement have to keep constantly in mind that it is strictly an educational propaganda. It is not merely a means of discovering prize-winners, but has its greatest concern with those who unfortunately are not successful.

The desire to have a share in the movement is spreading even to the far north of Scotland. Aberdeen, among its other valuable musical assets, has the advantage of the influence of Prof. Sandford Terry, an old St. Paul's Cathedral chorister, who has crowned a successful career in the educational world by securing the Chair of History at Aberdeen University. Prof. Terry has deeply interested himself in the musical doings of his adopted city, and after studying the aims, methods and results of the competition movement in England, he has been filled with a desire to establish a centre in Aberdeen to serve the needs of that corner of Scotland. At his instigation, and backed by Mr. Collingwood and others, a meeting was held at the Marischal College on June 13 in order to discuss his proposition and ways and means of carrying it out. After acutely analysing the situation as to choral music in and about the granite city, Prof. Terry strongly advocated a trial of a competitive festival, and although, naturally, in such an environment there were some criticisms of a cautious and dubious nature, the influential audience he addressed was disposed to consent to adopt the proposed scheme. May all success attend its initiation and fulfilment.

An important series of South African Musical Festivals, under the sole direction of Mr. Albert Archdeacon, will be given during the next two months, the places, dates, and conductors being as follows:

Cape Town. Five Concerts, July 6 to 14. Orchestra and chorus—the latter consisting of the combined choral societies of the city, numbering 430 voices—under the conductorship of Dr. T. Barrow Dowling.

Durban. Two concerts, July 20 and 21. Conductor, Mr. J. F. Proudman.

Maritzburg. July 22.

East London. Two concerts, July 24 and 25. Conductor, Mr. W. J. Chapman.

Port Elizabeth. Two concerts, July 28 and 29. Conductor, Mr. Horace Barton.

Grahamstown. July 30. Conductor, Mr. W. Deane.

Bloemfontein. Two concerts, August 3 and 4. Conductor, Mr. George Deale.

Kimberley. Two concerts, August 10 and 11. Conductor, Mr. A. H. Ashworth.

The works to be performed are 'The Creation,' 'St. Paul,' 'Walpurgis Night,' 'King Olaf,' 'Hiawatha,' and 'Stabat Mater' (Rossini). Miss Perceval Allen, Mr. William Green, and Mr. Albert Archdeacon himself are the solo vocalists. They sailed on June 20, and expect to return home on September 5. May all success attend these musical festivals in a country which a few years ago was ravaged by war, but is now enjoying the blessings of peace.

The enormous price, £4,777, recently realised at Christie's for a portrait painted by Gainsborough has been one of the sensations of the present season. A London newspaper, in describing the picture, said:

It was a portrait of the artist's youngest daughter, Mary, who married Johann Christian Fischer, the celebrated hautboy.

Now, it has frequently happened that a bride has been led to the altar by a boy, but it evidently fell to the lot of Miss Mary Gainsborough to meet her matrimonial fate (and mate) at the hands of a hautboy. But then, are not young ladies often wedded to their musical instruments?

Typographical humours are indeed prolific this month, newspapers in town and country contributing curious cuttings carrying conviction that compositors are not always the offenders. The first is from a programme of a London concert, placed above the name of a pianist:

"Sonata E" Mina
"Allegro moderato" Andante
"Rondo" Haydn

One question naturally suggests itself in trying to elucidate the above, especially in these days of the ascendancy of women: Can the 'Allegro moderato' be assigned to a descendant of the great Italian poet? In that case should not the name read 'Ann Dante'?

This from a provincial journal:

Brahms's trio for female voices was accompanied by two hours and a half.

The above accompaniment curiosity recalls a certain concert incident:

She (vocalist): I shall sing my song in German; I hope you won't mind.

He (accompanist): Not in the least; so long as you don't object to my playing the accompaniment in English.

The reporter of a competition festival held in the north of England made some original remarks in recording the performances of the solo vocalists. His *bête noire* seems to have been the 'libretto,' judging by the following extracts from his critical observations:

Miss ——. Good voice, some artistic feeling and expression. The libretto appeared to be where the mistakes were made.

Miss ——. Very good voice, libretto again. Fine voice, and any amount of quality, but libretto swallowed everything.

In addition to the lady competitors handicapped by the 'libretto,' a mere man was likewise afflicted, perchance through swallowing it. The dire results are thus recorded:

Mr. ——. Nice quality of tone. In the first piece suffered from libretto, and the intonation soon got all wrong. He sang against the piano.

No wonder, poor fellow!

Messrs. William E. Hill & Sons have recently been granted Royal Warrants of Appointment as Violin and Bow Makers to H.M. The King of Italy, and H.M. The King of Portugal. The honour conferred thereby on English violin-making is great, and in the case of Italy, it comes from the land which gave birth to the immortal Stradivari.

Mr. J. F. Proudman has been appointed conductor of the Durban Musical Association, Natal.

Church and Organ Music.

'LONDON CHURCHES ANCIENT AND MODERN.'

The fascination of London! Who can resist or limit the charm of its magic spell? Not the least attractive features of the great and ever-growing metropolis are its churches, whether regarded from the point of view of history, architecture, or music. A hearty welcome is therefore accorded to the two attractive volumes bearing the above title and published by Mr. T. Werner Laurie. Their author, Mr. T. Francis Bumpus, is favourably known in connection with similar books on 'The Cathedrals of England and Wales,' 'The glories of Northern France,' 'The Cathedrals and Churches of Northern Italy,' and 'The Cathedrals and Churches of North Germany.' In these interesting contributions to ecclesiastical literature and in the volumes under notice,

the thirties and forties of the last century. The church of St. Andrew Undershaft is noted as being that at which Dr. John Worgan, the contemporary of Handel, was organist, and the instrument formerly therein gave rise to two of the 'Queries about St. Paul's organ' asked in the Broadside (c. 1696) preserved in the British Museum. Here they are:

viii.—Whether there been't organs in the City, lowder, sweeter, and of more variety than St. Paul's (which cost not more than one-third of the Price) and particularly, whether Smith at the Temple has not outdone Smith of St. Paul's. And whether St. Andrew Undershaft has not outdone them both?

ix.—Whether the Open Diapason of metal that speaks on the lower set of keys at St. Andrew Undershaft be not a Stop



THE CHURCH OF ST. LAWRENCE JEWRY. INTERIOR, LOOKING WEST.

(From 'London Churches ancient and modern.' By kind permission of the publisher.)

Mr. Bumpus's main thesis is architecture, but his pages are from time to time pleasantly seasoned with musical references to the churches of London, and, it may be added, to those of London beyond the border.

The first of these (in vol. i.) is to the Temple Church, with an account of the famous contest between Father Smith and Renatus Harris for the building of the organ in that ancient and legal sanctuary. It is doubtful, however, if the present organ 'retains all the original pipes in the great and choir organs'; and the reference to the quarter-tones in this instrument should be in the past, not the present tense, as the extra notes were removed many years ago. St. Helen's Church, Bishopsgate, near where Shakespeare lived, contains fine monuments to Sir John Crosbie and Sir Thomas Gresham, two well-known city worthies of olden times, and here the Gresham Prize compositions were annually sung in

of extraordinary Use and Variety, and such as neither St. Paul's has, or can have?

There were formerly—perchance there are now—several lady organists of city churches. One of these, Miss Letitia Rist, of All Hallows', Barking, in the middle of the last century, was a benevolent lady who gave practical proof of her kindness to animals.

She used in frosty weather to collect ashes from the neighbouring houses and scatter them on Tower Hill, which, from its steepness, at all times tested the strength of the horses drawing up heavy loads from the wharves, and especially so during the winter months when the stones were slippery, and many a good horse was thus saved from falling. From many a sturdy carter might have been heard the words: 'Thank you, ma'am,' as he and his horse passed in safety over the frosty ground.

Mr. Bumpus makes more than one reference to those beautiful and magnificent old organ cases, many of which have been ruthlessly demolished. The organ

at St. Courtville organist—the other, The great original of famed adorned, master ha Gresham time organ the birth- its place the west were mac about this The hand Grinling the side keeping

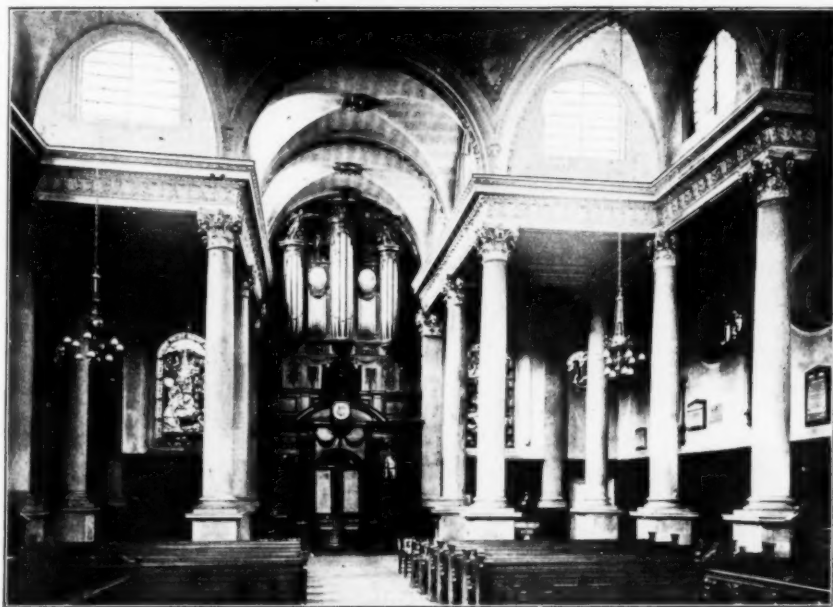
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At a on May it was Dr. Sa of his Hove, musicia in the exten

at St. James's, Piccadilly—of which Raphael Courteville, composer of the tune 'St. James,' was once organist—is in two oaken cases standing one before the other, the organist's place being between them. The great case is in the florid style of the period of its original construction (Louis Quatorze). The carving of fames, angels, cherubs' heads, &c., with which it is adorned, strikingly mark by their great beauty the master hand of Gibbons.' At St. Lawrence Jewry (in Gresham Street)—of which John Robinson was at one time organist—Renatus Harris's organ, built in 1685, the birth-year of Bach and Handel, 'happily retains its place upon a screen richly carved in dark oak at the west end of the church.' Important additions were made to the instrument in 1710 and 1725, and about thirty years ago it was completely restored. The handsome case, designed by Wren and carved by Grinling Gibbons, has of necessity been added by the side cases with 'towers' and 'flats' but in perfect keeping with the original work. (See the illustration

doorway after ascending the flight of steps within the vestibule, bursts upon him like some wondrous vision.' Were this church in some French or Italian city, how English people would rave about it, and yet many Londoners even have never crossed its threshold.

Space will only permit us to make a passing reference to the second volume, which includes musical references to St. Luke's, Old Street (of which Henry Smart was organist), and the modern churches of St. Andrew's, Wells Street, All Saints', Margaret Street, St. Paul's, Knightsbridge, and St. Matthias, Stoke Newington (of which Dr. W. H. Monk was organist from 1852 till his death in 1889), all five of these being noted for their musical services, Anglican or Gregorian. Mention is made of the burial places, in the old churches, of departed worthies. In this connection, to the list of celebrities buried in St. Paul's, Covent Garden—which includes Sir Peter Lely, Grinling Gibbons, and John Weldon, the composer—should be added that of Dr. Arne; it is also worthy



ST. STEPHEN'S CHURCH, WALBROOK. INTERIOR, LOOKING WEST.

(From 'London Churches ancient and modern.' By kind permission of the publisher.)

opposite.) Another fine old organ case in St. Stephen's Church, Walbrook, of the instrument built in 1765 by England—not Byfield, as stated by Mr. Bumpus—has also happily been retained. (See the illustration above.) Mr. Bumpus regards this building as 'internally the most original and beautiful of the fifty parochial churches rebuilt by Wren,' and pronounces it a masterpiece. He adds: 'the ensemble, as the visitor enters by the western

of mention that in the year 1453, John Dunstable, master of astronomy and music, was buried in the crypt of St. Stephen's, Walbrook, and that a tablet to his memory is now placed in the church.

The subject is of absorbing interest, but sufficient has been said to induce many readers to turn to Mr. Bumpus's informing pages, which are made additionally attractive by the excellent photographs which illustrate this pair of readable volumes.

PROPOSED MEMORIAL TO DR. F. J. SAWYER.

At an influential meeting held at the Town Hall, Hove, on May 30, and presided over by the Rev. Walter Marshall, it was unanimously resolved to raise a memorial to the late Dr. Sawyer, as a mark of personal love and in recognition of his devoted services as organist of St. Patrick's Church, Hove, and also in appreciation of his high abilities as a musician, and of his efforts for the spread of all that is best in the Art. The form of the memorial will depend to a large extent upon the amount subscribed, but it is hoped to found

an annual prize at the Royal College of Organists, with which Dr. Sawyer was so closely associated, and to place some suitable memorial in St. Patrick's, Hove, the church in which, as organist, he served with marked distinction for more than thirty years.

Subscriptions will be gratefully received and acknowledged by the honorary secretaries of the 'Dr. F. J. Sawyer Memorial Fund,' 13, Cambridge Road, Hove, Sussex.

THE PAN-ANGLICAN CONGRESS.

This important Congress was opened by a special intercessory service at Westminster Abbey on June 15, at which the vocal music included Stainer's arrangement of the *Miserere, mei Deus*, sung in procession, and S. S. Wesley's anthem 'O Lord, my God' (Solomon's Prayer). Sir Frederick Bridge played as opening voluntary the *Largo* from Dvorák's Symphony 'From the New World,' and at the conclusion of the service S. S. Wesley's Choral Song.

The concluding service at St. Paul's Cathedral, on St. John the Baptist's Day (June 24), was of a most imposing, impressive, and inspiring nature. Thanksgiving was its dominant note, and the music fully reflected the spirit which pervaded the densely crowded cathedral. The Choir, where some 300 bishops were seated, furnished a *coup d'œil* unique in the history of the Anglican Communion.

Above the stalls on the north side and in the arch next to the organ, a temporary platform had been erected to accommodate a full orchestra, which previous to the service played the symphony to Mendelssohn's 'Hymn of Praise.' The Litany was sung in procession to the five-part setting by Tallis (unaccompanied). The opening and closing choruses of the 'Hymn of Praise' furnished the music for the anthem, sung while a large number of the Bishops placed on the Altar thankofferings entrusted to them. Sir George Martin's fine *Te Deum*, composed for Queen Victoria's Diamond Jubilee (1897), was also sung; and the hymns were 'Great Lord of wisdom, life and light' (written specially for the Congress by Mr. A. L. Francis and sung to Sullivan's tune 'Bishopgarth'), 'Now thank we all our God,' and 'Praise, my soul, the King of heaven.' All these thrilling outbursts of praise were accompanied by the orchestra, who played at the end of the service Elgar's 'Imperial March.' Sir George Martin conducted, and Mr. Charles Macpherson presided at the organ.

Criticism of such a service would be quite out of place; suffice it to say that on this memorable occasion the rendering of the music was most thrilling and devotional in its glorious outpouring of perfect praise, and that it fully maintained the splendid traditions that are so worthily associated with the great cathedral in the greatest city of the world.

SIR FREDERICK BRIDGE'S CANADIAN VISIT.

Sir Frederick Bridge has returned home from his successful tour in Canada, skilfully organized by Dr. Charles Harriss, having been everywhere most cordially received. He lectured upon and conducted performances of English Church Music, beginning at Montreal on April 27, and subsequently at Ottawa, Toronto, Belleville, St. Catherine's, Woodstock, Hamilton, London, Brantford, Winnipeg, Regina, Moosejaw, Calgary and Vancouver.

Thus he covered the Dominion from east to west, or, as he has said, 'I journeyed, and lectured, and conducted, and played the organ all the way to Vancouver and back, and at Toronto I delivered my lecture from the pulpit of the cathedral'! Moreover, he held several conferences in the interests of the examinations of the Royal College of Organists; received the degree, *honoris causa*, of Doctor of Music from the University of Toronto; visited Conservatoires; heard his 'Flag of England' well sung by the inmates of an Asylum for the Blind; made the acquaintance of the Indians; saw some of the wonderful sights of nature; was most hospitably entertained; and altogether he had 'a real good time.' In Mr. Albert Archdeacon the Westminster Abbey organist had a most genial companion and

valuable colleague, who efficiently discharged the dual duties of manager and solo vocalist.

For the purpose of illustrating his lectures, Sir Frederick had made a selection of anthems and services typifying five centuries of English church music. This selection, published by Messrs. Novello in two volumes, was made to suit the capacities of large or small choirs. In regard to its performance, by fifty different choirs, he says: 'It is a remarkable fact that of all the music I sent out for the choirs to rehearse for these illustrations, everything was sung with one exception. Even this had been rehearsed, but there was not time for its performance. The choirs sang beautifully, especially in the cathedral at Toronto under Dr. Ham, where the performance was quite equal to any cathedral performance in England.' Again: 'Canadian church choirs have a high standard of ability, and I was surprised to find how very good they are all round. As regards their singing, the people in the western part of Canada remind me of those in the North of England. They have a great deal of "go," more, I think, than I found in the Eastern Provinces. Musically, as well as commercially, there is a great future for Canada.'

Apart from the value of a record of something attempted, something done by these well-equipped singers of the daughter country across the Atlantic, it may not be without interest to give a complete list of the contents of the two volumes of English church music sung during Sir Frederick Bridge's memorable visit to the Dominion:

BOOK A.—For large choirs.

O come, ye servants of the Lord	Tye
If ye love Me	Tallis
Hide not Thou Thy face	Farrant
Jesu, the very thought of Thee	Dering
Hosanna to the Son of David	
Concluding <i>Amen</i>	Gibbons
(Sung at the Gibbons Festival, 1907)	
O all you creatures (Hymn)	
Let my prayer come up	Purcell
O sing unto the Lord	Croft
Cry aloud and shout	Greene
O clap your hands	Attwood
Turn Thy face from my sins	Goss
If we believe that Jesus died	T. A. Walmisley
From all that dwell below the skies	S. S. Wesley
Blessed be the God and Father	
The Wilderness	Smart
Magnificat in B flat	Sternale Bennett
O that I knew where I might find Him	G. J. Elvey
Unto Thee have I cried	Stainer
Awake, awake, put on thy strength	Sullivan
Who is like unto Thee?	Mackenzie
Lord of Life	Hubert Parry
I was glad when they said unto me	
(Coronation Anthem sung at the Coronation of King Edward VII.)	
Kings shall see and arise	Bridge
(Homage Anthem sung at the Coronation of King Edward VII.)	
He giveth His beloved sleep	
Crossing the bar	

BOOK B.—For smaller choirs.

O come, ye servants of the Lord	Tye
If ye love Me	Tallis
Lord, for Thy tender mercies' sake	Farrant
Blessed be the Lord God of Israel	
Threefold <i>Amen</i>	Gibbons
(Sung at the Coronation of King Edward VII.)	
O all you creatures (Hymn)	
Let my prayer come up	Purcell
Remember not, Lord, our offences	Croft
Cry aloud and shout	Attwood
Turn Thy face from my sins	Goss
O Saviour of the world	T. A. Walmisley
From all that dwell below the skies	S. S. Wesley
Blessed be the God and Father	Onseley
Lord of all power and might	Stainer
How goodly are Thy tents	Sullivan
Awake, awake, put on thy strength	Martin
O love the Lord	Stanford
Holiest, breathe an evening blessing	
<i>Te Deum</i> in B flat	Bridge
Kings shall see and arise	
(Homage Anthem sung at the Coronation of King Edward VII.)	
Crossing the bar	

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At Sheph 'Asc 'Elija 'Adap Elgar R. W.

Dr. H. A. Harding, of Bedford, has been appointed honorary secretary of the Royal College of Organists, in succession to the late Dr. F. J. Sawyer. We hope to give a portrait and an account of Dr. Harding's career in an early issue of this journal in connection with an illustrated article on 'A visit to Bedford'; in the meantime the College is to be congratulated upon having secured so able and so suitable a musician to fill an important office.

The value of choir schools as educational centres has again been demonstrated at St. Michael's College, Tenbury, that splendid foundation due to the munificence of Sir Frederick Ouseley. We are glad to hear of the recent success of two of the choristers—one has obtained a scholarship of £50 per annum at Malvern College, and the other has secured a scholarship of a similar amount at Durham, thereby showing that in spite of time devoted to the excellent musical education the Tenbury boys receive, they need not suffer in their classical and mathematical work. The genial Warden (the Rev. John Hampton) of the College is to be warmly congratulated, as are also the two choristers, on results which are gratifying to all concerned.

Mr. T. Tertius Noble is giving the second half of an interesting series of ten organ recitals at York Minster during the present month. In a preface to the booklet containing the complete programmes, the Dean of York says: 'Mr. Noble's object in giving this very attractive series of Organ Recitals, in addition to his many duties, is not merely to gratify the lovers of good music, but also to assist in raising additional support for the Church Services Fund.' It is pleasant to find that more than one fourth of the fifty-eight pieces played by Mr. Noble are by English composers; indeed, one whole programme, that of June 18, was entirely devoted to native works. Here it is:

Toccata and Fugue in F minor	Noble.
Evening Song	Bairdston.
Concert fantasia on the tune 'Hanover'	Lemare.
Prelude and Angels' farewell ('The Dream of Gerontius') Elgar.	Hollins.
Overture in C minor	Hollins.
Requiem Æternam	Harwood.

Selections from Gounod's oratorio 'The Redemption' were performed at Winchester Cathedral on May 21. The choruses were sustained by the Cathedral Oratorio Choir, formed in 1902, and the orchestra consisted of members of the Church Orchestral Society and local players, both professional and amateur. Members of the cathedral choir—Messrs. Hone, Tyack and Whitwam, and the choristers—sang the solos, and Dr. E. T. Sweeting, organist and music-master of Winchester College, presided at the organ. The oratorio was conducted by the cathedral organist, Dr. William Prendergast, whose *Magnificent* in C, with orchestral accompaniment, opened the service.

At the church of St. Andrew-the-Great, Cambridge, on Sunday evening, May 31, Dr. A. Herbert Brewer's sacred cantata 'Emmaus' was sung, with orchestral accompaniment, by an augmented choir of fifty voices. The orchestra was led by Mr. R. L. Eber, of Christ's College, and Mr. J. F. Chubb, organist of Christ's College, presided at the organ. The soloists were Mrs. G. E. Green and Mr. Joseph Reed, and Mr. Joseph Hill, organist of the church, conducted an impressive performance of the Gloucester organist's devotional music.

At a 'Choir Festival' held at the Church of the Good Shepherd, Lee, on June 18, S. S. Wesley's anthem 'Ascribe unto the Lord' and a selection from Mendelssohn's 'Elijah' were sung, and the instrumental pieces included an 'Adagio religioso' for violoncello and organ, by Borch, and Elgar's 'Sursum Corda' for string quartet and organ. Mr. R. W. Browne is the organist and choirmaster of the church.

ORGAN RECITALS.

Dr. M. J. Monk, Truro Cathedral—Sonata in C minor, *James Lyon*.

Dr. William Prendergast, Winchester Cathedral—Larghetto, allegretto, and fugue in D, *Dupuis*.

Dr. W. Phillips, St. Barnabas, Pimlico—Chanson d'été, *Lemare*.

Mr. G. J. Burnett, St. John's, Victoria, B.C.—Spring song, *Hollins*.

Mr. Henry Riding, Chigwell Church—Romance, *Wetton*.

Mr. Percy W. Taylor, St. Andrew-the-Great, Cambridge—Chorale, with variations, in A, *Smart*.

Mr. T. Westlake-Morgan, Christ Church, Lee Park—Fantasia in C minor (Op. 36), *Hesse*.

Mr. Arthur G. Charles, St. Katharine Cree Church—Fanfare, *Lemmings*.

Mr. H. Newbould, Wesley Church, Pretoria—Sonata in A minor, *Gladstone*.

Mr. C. T. Crouch, All Saints', Hatcham Park—Adagio in D, *E. J. Hopkins*.

Mr. Matthew Kingston, St. Lawrence Jewry—Allegro vivace in A, *Morandi*.

Mr. W. Silkstone Dobson, Christ Church, Southport—Sonata in the style of Handel, *Wolstenholme*.

Mr. H. G. Ley, Parish Church, Bushey—Phantasia and fugue on 'Wachet auf,' *Max Reger*.

Mr. Caradog Roberts, Bethlehem Congregational Church, Rhos (opening of new organ built by Messrs. Norman & Beard)—Fantasia on the tune 'O Sanctissima,' *Lux*.

Mr. Hubert W. Hunt, St. Michael's, Basingstoke—Moderato con moto, in A minor, *Smart*.

Mr. E. Cuthbert Nunn, St. Peter-upon-Cornhill—Prelude and Fugue in C minor, *Samuel Wesley*.

ORGANIST AND CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. Arthur C. Baynham, St. Saviour's Parish Church, Arklow, and private organist to the Earl of Carysfort.

Mr. James Black, Canal Street United Free Church, Paisley.

Mr. Edward A. Coombs, Christ Church, Beckenham.

Mr. Thomas H. Hill, St. Barnabas' Church, Dover.

Mr. W. A. Soyer, Sevenoaks Parish Church.

Mr. Robert Tinniswood, St. Stephen's Church, Canonbury.

Mr. A. W. Wilford, King Street Wesleyan Church, Derby.

Mr. J. C. Flinn (alto), St. Anne's Church, Soho.

THE NATIONAL EISTEDDFOD OF WALES.

A QUAIN AND PICTURESQUE CEREMONY.

As an important and indispensable preliminary to the Royal National Eisteddfod to be held in London during the month of June, 1909, the Gorsedd met in the gardens of the Inner Temple on June 10, when the necessary Proclamation of the Eisteddfod was made with all due significance and solemnity amidst appropriate surroundings.

From some interesting particulars supplied to the Press on that picturesque occasion, we learn that the Welsh word 'Eisteddfod' means a Session, implying a Session of 'Bards.' The word 'Bardd' in Welsh, however, means, in the first place, a poet, because in ancient times almost all knowledge was imparted in metrical form: but a 'Bard' is not necessarily a poet; the term includes also persons who are religious and moral teachers, and others who are interested in sciences and arts. At an Eisteddfod prizes are offered for compositions in poetry, literature, arts and crafts, and the list of subjects in which prizes are given is, according to an old custom, proclaimed publicly at least 'one year and a day' before the Eisteddfod is held. This Proclamation (called in Welsh 'Cyhoeddiad') must be made in a meeting of the Bards, which is called the 'Gorsedd of Bards of the Isle of Britain' (Gorsedd Beirdd Ynys Prydain).

It is known historically that the Eisteddfod was held in Wales before the Norman Conquest, and it

has been held from time to time ever since. The 'Gorsedd,' i.e., the 'overseat' or throne, is the term used to describe the association or community which fixes the place of the National Eisteddfod, and, through its committees, many of the details of its meetings. The Ceremony of the Gorsedd is described in writings of the 16th century, and appears to be referred to in writings by bards of two or three centuries earlier. Tradition, however, ascribes to it a far earlier origin. It is customary to hold the Gorsedd meetings in some open and conspicuous spot covered by green turf. A circle of stones, twelve or nineteen in number, is made. Outside this circle three other stones are placed in position, over which, from the centre of the circle, the rising sun could be seen on the solstices and the equinox. The meetings must be held in the open air and by day, 'in the Face of the Sun the Eye of Light' ('Yn Ngwynneb Haul, Llygad Goleuni'), as the motto expresses it. Only under rare circumstances can a meeting of Gorsedd be held under a roof, and then in a Church or within a Court of Justice.

In the centre of the circle a large stone, supported by three others, is placed. This is called the 'Maen Llôg or Logan Stone.' From it the Proclamation and other speeches are made. The Bards, accompanied by the chief persons of the district in which they meet, form a procession to the circle. They are divided into three orders: Bards, Druid bards and the Ovate bards. These are poets, teachers of religion and morals, and persons interested in literature, science and art. According to their Order, Bards are robed in different colours: the Poet-bards in light blue, the colour of the sky, as an emblem of the celestial origin of poetry; the Druid-bards, in white, the colour of light, denoting the purity of religion and morals; and the Ovate-bards in green, as of living vegetation, an emblem of growth and progress. The three Orders are equal in degree, though differing in function; the officials being only chief among their peers. When necessary their functions are interchangeable: a provision against the extinction of the Institution.

Upon the large stone in the centre of the circle the President or 'Arch-druid' stands surrounded by the chief officers of the Gorsedd. At each of the stones of the circle stand one or more of the Bards, each in the colour of his Order. The Arch-druid wears with his white robe a crown of oak-leaves and acorns, and a great necklet or 'torque' of gold. The proceedings are opened by the sound of the trumpet (Corn Gwlad). The Gorsedd prayer is then recited, a composition thought to be, in its present form, of the 15th century. It is attributed to the bard Talhaiarn, and runs as follows in the variant now used:

GWEDDI'R ORSEDD (THE GORSEDD PRAYER).

Dyro Dduw dy Nawdd;
Ag yn Nawdd, Nerth;
Ag yn Nerth, Deall;
Ag yn Neall, Gwybod;
Ac yngwybod, Gwybod y Cyfiawn;
Ag yngwybod y Cyfiawn, ei Garu;
Ag o garu, Caru pob Hanfod;
Ag ymhob Hanfod, Caru Dduw.
Dduw a phob Daioni.

Translation.

Grant, O God, Thy Protection;
And in Protection, Strength;
And in Strength, Understanding;
And in Understanding, Knowledge;
And in Knowledge, the Knowledge of Justice;
And in the knowledge of Justice, the Love of it;
And in that Love, the Love of all Existences;
And in the Love of all Existences, the Love of God.
God and all Goodness.

In ancient times the Bards were received with gifts, which are described as from 'tilth, fold, and wood covert' ('o âr ac o fuarth, ac o goedwal'); or, otherwise expressed, 'corn, milk and honey' ('yd, a blith a mel'). These are now symbolized by the presentation to the Arch-druid of the Horn of Welcome (*Corn Hirias*), a great horn fitted upon a dragon-stand of silver-gilt decorated with gems and enamels, designed and executed by Mr. W. Goscombe John, A.R.A. The *Corn Hirias* is offered ceremonially to the Arch-druid by ladies representing the district. Another offering is made by ladies, a bouquet of plants, trefoil, vervain, corn and mistletoe, symbolical of the Gorsedd seasons. Near the central stone is the Gorsedd Banner, and there are exhibited models of a form of inscribed roll and a wooden book ('Llyfr pren') inscribed with a kind of rune (*Coelbren y Beirdd*) said to have been used by bards of old.

In ancient times the Bardic circle was sacred against armed force, and a ceremony symbolizing a truce is carried out. The Arch-druid holds a sword half-sheathed; the attendant Bards touch it on the hilt and scabbard. The Arch-druid cries aloud three times 'A oes Heddwch' (Is it Peace?), and is three times answered by all 'Heddwch' (It is Peace). The sword is then completely sheathed. The sword now used is of great size and elaborate workmanship, designed, partly executed and presented by Sir Hubert von Herkomer, R.A. A harper is always present at the Gorsedd, and accompanies the singer of 'Penillion.' These are stanzas, partly impromptu, adapted to difficult strains of music, of which the singer, Eos Dar, is master. The harp should be of the old Welsh triple-row construction (*Telyn deires*).

Many opinions are held as to the age and origin of the Gorsedd and its ceremonies, some considering its institution to be extremely ancient, while others consider its present form to have been fixed in the Tudor period. The Gorsedd may be looked upon as a survival of the traditional Round Table of King Arthur, which in its turn embodied some similar institution previously existing among Britons of earlier times. Whatever its age or origin, it is an institution around which the natives of Wales, irrespective of class, rally, and which plays a most important part in the encouragement of learning and culture in that country. Their Gracious Majesties King Edward VII. and Queen Alexandra are members of the Gorsedd Circle, as indeed are representatives of every class of the commonwealth, even to the delver in the mines and the shepherd of the mountains.

As an ancient institution promoting the culture of literature, science and art, especially music—one that is open to all, and as a rallying point for the patriotism of all classes—the Eisteddfod is worthy of support by the sons and daughters of the Cymru and by all well-wishers of the Principality.

An interesting concert was given by the Windsor and Walkerville Choral Society in Curry Hall, Windsor, Ontario, on May 15. The programme, which was of a very varied character, consisted in the first part of sacred music, selections from Handel's 'Samson,' Haydn's 'Creation,' Sullivan's 'Prodigal Son,' the choral epilogue from the 'Golden Legend' and Gounod's 'By Babylon's wave'; the second part was secular, and included music by Sullivan, Roland Rogers and others, and the march and chorus from 'Tannhäuser.' The choir, conducted by Mr. H. Whorlow Bull, sang with much spirit, a part-song by Coombs, 'A June day,' for ladies' voices being given with great delicacy of expression. A small string orchestra assisted, and the solo vocalists were Miss Elizabeth Emery, Miss Winifred Parker, Mr. W. Kitching, Dr. L. D. Hogan and Mr. H. Whorlow Bull. The concert was a fitting pendant to the performance of the 'Hymn of Praise' given by the Society earlier in the year.

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ELGAR'S NEW CHORAL WORKS.

There is sweet music (Op. 53, No. 1). Words by Tennyson.
Dedicated to Canon Gorton.

Deep in my soul (Op. 53, No. 2). Words by Byron.
Dedicated to Julia A. Worthington.

O wild west wind (Op. 53, No. 3). Words by Shelley.
Dedicated to W. G. McNaught, Mus. Doc.

Owls (an epitaph) (Op. 53, No. 4). Words anonymous.
Dedicated to Pietro D'Alba.

The Reveille (for men's voices, T.T.B.B.). Words by Bret Harte. Dedicated to Henry C. Embleton.

Sir Edward Elgar has already produced many beautiful part-songs, but he has never been so happily inspired as in the case of the first number of his recently published Opus 53, composed during the past winter in Rome. It is indeed a wonderful piece of music, the like of which, for dreamy aloofness, gossamer lightness and delicacy, and poetry of the highest type it would be difficult to find. The words

There is sweet music here that softer falls
Than petals from blown roses on the grass,

will be readily recognized as the first stanza of the choric song in Tennyson's 'Lotos eaters.' The composer seems to have assimilated the poet's ideas absolutely, and become so fully imbued with their spirit that his strains give the impression of a perfect translation into the language of music. Though laid out for eight voices, the piece contains very little genuine eight-part writing. At the outset the two sections, male and female, of the choir are employed in antiphonal style, the one answering the other as the first six lines of the poem are unfolded. Soon the music becomes more complicated, though the composer's art is so hidden in the spontaneousness of conception that his means to an end may easily be overlooked while effects both rich and rare follow one another. Of these not the least striking are due to a circumstance which will attract some attention and may at first sight startle the majority of choral singers, viz., two key-signatures! The keys of A flat for the female and G for the male voices are used simultaneously throughout the piece. That this odd-looking device is adopted for the sake of convenience and not with the set purpose of 'doing something out of the common,' or throwing extra difficulties in the singers' path, need scarcely be insisted upon. The juxtaposition of the two keys causes delightful surprises. For instance, when, after the first eight-bar phrase sung by tenors and basses in the key of G, the sopranos and altos float in, almost imperceptibly, with gently ascending A flat chords, while the tenors and basses softly sustain a low G in octaves, the effect is magical. This device is repeated near the end, and leads into the final cadence consisting of the two key-chords sung to the word 'sleep' by the two sections of the choir alternately. To the male voices is assigned the last word, a merest whisper, *pppp*, the piece thus ending in the key (G) in which it began.

A tragic note is struck in the second number of the set, 'Deep in my soul.' The gloom of despair overclouding Byron's poem has strongly appealed to the composer, and a deeply affecting musical setting is the result. The piece—set in the key of E flat—is partly of the nature of a solo for the basses of the choir, accompanied by short detached phrases for the other voices sung *ppp* or *pp*. To the basses is given a broad, melancholy but dignified *cantabile* melody that suggests the moaning of an anguished mind. After rising to a short climax in seven parts at the words 'Save when to thine my heart responsive swells,'

the first section, in E flat, ends with the *cantabile* strain, again, though differently, accompanied. The second verse or contrasted section (in E) opens *solenne* with a monotone unison passage for sopranos and basses, above which the contraltos give forth *pp* short quaver-triplet phrases, the cold, dismal effect being heightened by the resultant harmony. A short passage in canonic imitation—sad in expression, but of affecting melodic beauty—concludes the section, but not before the contraltos have once more uttered *pp* their vague, weird quaver-phrase referred to above. For the sake of form as well as greater effect the composer repeats the poet's first verse with its setting. Yet the repetition is more than that. The expression is greatly intensified by partly assigning the 'solo' melody to the basses in octaves (thus reaching the low B natural—*ad lib.*—below the staves!), by raising the seven-part climax in pitch, and increasing the melodic and harmonic interest. A powerful emotional appeal is thus made by this broad, though short culmination. While the basses sustain the low D sharp (enharmonic E flat) in octaves, the other voices, with short phrases, *pp* and *estinto*, conclude a piece remarkable for unconventionality and nobility of pathos.

Of a vastly different type is the third number. For his text Elgar has gone to the last stanza of Shelley's 'Ode to the west wind,' except that he has used the opening lines of the poem, 'O wild west wind,' for an introductory invocation. The piece—like its predecessor in the key of E flat—answers more nearly to the definition of a part-song, as generally understood, than any other of the set. Harmony and counterpoint are of equal importance throughout, and productive of many fine effects. The broad Invocation, *nobilmente*, is in seven and eight parts, and leads to a long-sustained discord of rugged grandeur. The expression marks appertaining to it may be quoted as a sample of what the composer exacts from his singers. Here they are: *sf* > *p* < *f*. This sort of thing is not perfectly acquired all at once. It is doubtful if a piece of similar size and scope exists which is so abundantly—if not superabundantly—provided with words of expression. The speed is fast: 'With the greatest animation, but without hurry,' and the music palpitates with life and freedom. The breathless energy of its onward-rushing melodies is largely due to a copious use of triplets, very frequently combined with even notes 'three against two.' The first broad climax occurs at the words 'Be thou, spirit fierce, my spirit,' where the voices, *molto allargando*, rise to *fff*, after which the music presses forward, *sempre con ardore*, with exhilarating impetuosity. With degrees of animation and expression it reaches a tender lyrical passage of comparative simplicity and insinuating melodic warmth at the words 'O wind, if winter comes, can spring be far behind?'—a fine outburst of deep feeling. After an unexpected transition to D major and an abrupt return to E flat for the cadence passage, the close is reached with a few weighty, stirring chords in seven- and eight-part harmony.

The last piece in this set (Opus 53), entitled 'Owls, an epitaph,' almost baffles description. The words (anonymous) are as strange as the music. Why 'Owls'? and why 'An epitaph'? There are no references to Minerva's sacred birds anywhere in the poem. But the scene is evidently laid in a forest, at night. The poet muses on the vanity of things mundane: they are as 'nothing.' He hears the dead leaves fall, and a wounded 'wild thing' mourning in the night, and how it 'Cries in its dread, till it lies dead, at the foot of the tree.' Finally, a 'bier, spread with a pall, is now at the foot of the tree.' And, as an answer to his reiterated 'What is that?' comes ever

the 'owlish' cry of 'nothing.' Little need be said in the way of analysis. Each of the three verses opens with the question 'What is that?' assigned to tenors and basses. The answer, 'Nothing,' is given by sopranos and contraltos, a pause on the first syllable of the word giving the effect of a prolonged sigh. A few solemn bars in funeral march rhythm follow, and include a strange, chromatically descending and weirdly harmonized passage for the upper voices in close harmony, above a sustained note for the basses which may suggest half-stifled sobs or even soft sardonic laughter. A sad, two-bar phrase in unison for the four voices is assigned to the same words, 'All that can be said,' in each of the three verses. In fact, the music is virtually identical in them, except for a subtle change of key from E flat to E natural for the second verse, the substitution of a long, wailing 'Ah!' for 'Nothing,' and the broadening out of the Funeral March phrase, its effect being intensified by means of longer notes, additional *rallentandos*, &c., in the last verse. The piece ends with tenors and basses asking 'Is it—what?' sung *pp*, and sopranos and contraltos insisting for the last time on the inexorable, terrible answer, 'Nothing,' uttered *pppp*, a merest breath on the air.

The Reveille,' a lengthy piece for male voices, is issued, like many of Elgar's smaller compositions, without any *Opus* number. It is a rugged, virile setting of Bret Harte's poem dealing with the call to arms of the American North in the cause of anti-slavery. To suggest 'the tramp of thousands, and of armed men the hum,' as well as 'the quick alarming drum,' great and masterly use is made of a rhythmical *staccato* quaver figure, occasionally for the basses alone, in monotoned bare fourths, while to the tenors (*f*) is given the reiterated 'Come, come.' In setting the appeal, 'Come, Freeman, come! ere your heritage be wasted,' the composer, in a melodious strain, boldly harmonized, works up to the first broad climax. In a martial piece of this description, dissonances to suggest strife and death are naturally expected, wherefore no surprise is experienced at the words 'Better there in death united than in life a recreant,' where against the *f* quaver 'drum tapping' of the basses on A flat, D flat, A flat, the tenors, with their utmost force and in sustained notes, ejaculate 'Come' on a chord written for the singers' convenience as that of A major. The music, full of light and shade, of dramatic intensity and emotional fervour, waxes to intense excitement as in the final lines we hear how

A trumpet voice, proclaiming,
Said, 'My chosen people, come!'
Then the drum, Lo! was dumb,
For the great heart of the nation,
Throbbing, answered, 'Lord, we come!'

These lines are treated with great breadth. The first 'come' is assigned to the upper F and D flat of the voices, the simple major third, vociferated *fff*, ringing out like a veritable trumpet call. A climax of rare dignity is reached at the words 'For the great heart of the nation,' &c. The passage, forcefully harmonized, is to be sung *con tutta forza*, *Lento*; *molto espress.*, *e sostenuto*, the first tenors having to a tack *fff*, their high B natural, while the second basses *ad lib.* descend to the B flat below the stave. The syncopation of the inner parts beating against the second basses' regular downward steps will prove a notable point in an outburst of real grandeur. The final words 'Lord, we come' are treated with the requisite devotional calm, the piece ending *pianissimo*, impressive to the last.

A. J. J.

THE COLOGNE MÄNNERGESANGVEREIN.

This famous male-voice Choir, reputed to be one of the best in Germany, gave two concerts at Queen's Hall on June 1 and 5. They arrived in England about a week before the date of their first London concert, but they had previously sung with much success at Manchester. The Choir was founded in 1842, and by means of over five hundred concerts they have been able to hand over to charities the large sum of £25,000. They came to this country in 1853, 1854, 1857 and 1883, and their visit on the present occasion was prompted by the tour in Germany made in 1906 by a Yorkshire Choir, under the direction of Dr. Coward.

The Cologne Choir consists of about 150 gentlemen of the educated classes. The balance of tone is excellent: the best voices are by no means monopolised by the outside parts, as is often the case with choirs of this constitution. The first tenors, although they use 'falsetto' for the very high pitches, are not altos such as are often found in English male-voice choirs, but they have the power to produce a light, fluent quality of tone in the high B flat region, and their voices, although not particularly sweet, are fairly blendful. The basses display some richness and some deep resonant low notes, but with vivid recollections of recent performances by some of the finest male-voice choirs in the north of England, loyalty impels us to record that we are not outclassed in this department. Although the tone generally of the Cologne singers is round, to an English ear there is just a suspicion of a ring which we define by the word 'metallic.' But when all is said, it is abundantly clear that the Choir is splendidly equipped and musically capable of performing with dramatic and thrilling expression, and with the most subtle rhythmic and tonal refinement.

The following were the choral pieces in the two London programmes:

FIRST CONCERT.

'Vom Rhein' .. .. .	.. .. .	Max Bruch.
'Der träumende See' .. .. .	.. .. .	.. .. .
Rittern .. .. .	.. .. .	Schumann.
Minnesänger .. .. .	.. .. .	.. .. .
Totenvolk (the Phantom Host) .. .. .	.. .. .	Heggar.
Serenade (with Soprano Solo) .. .. .	.. .. .	Gounod.
Glockentürmers Töchterlein (with Soprano Solo) .. .. .	.. .. .	Reinthal.
Wiegenlied .. .. .	.. .. .	Brakhus-Zander.
Im Winter .. .. .	.. .. .	Kremer.
Liedchen im Grabe .. .. .	.. .. .	von Othegraven.
Der Leiermann .. .. .	.. .. .	.. .. .

SECOND CONCERT.

Pilgrims' Chorus ('Tannhäuser') .. .. .	.. .. .	Wagner.
Frühlingsnahen .. .. .	.. .. .	Kreutzer.
Rudolf von Werdenberg .. .. .	.. .. .	Heggar.
Morgenlied .. .. .	.. .. .	Rietz.
Der Heini von Steier (with Soprano, Baritone, & Violin) .. .. .	.. .. .	Zöllner.
Robin Adair .. .. .	.. .. .	.. .. .
Home, sweet home .. .. .	.. .. .	arranged by Schwartz.
'Nun leh' wohl, du kleine Gasse' .. .. .	.. .. .	Silcher.
Weihnachtsglocken .. .. .	.. .. .	Schwartz.
Zwiegesang .. .. .	.. .. .	Kremer.

The technique displayed was conclusive proof not only of the ability and sensitiveness of the choralists, but of the masterful skill of their exceedingly able conductor, Prof. Joseph Schwartz. Special and attractive features of the execution were the oneness of the vowel production, and the compact unity of the rhythmic attack. The tonal attack was exact, and therefore we were at once presented with a complete resonant chord, and had not to await the clearing off of a preliminary haze. This unstinted praise can be awarded to the performance of nearly every choral piece presented at the two concerts.

Miss Angèle Vidron, of the Opera at Cologne, sang solos with much grace and charm, and Mr. Willy Hess contributed some violin solos.

W. G. McN.

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Reviews.

Life of Richard Wagner. Vol. vi. By Wm. Ashton Ellis.
[Kegan Paul, Trench, Trübner & Co., Ltd.]

In a note prefixed to vol. v. of this remarkable biography, Mr. Ellis says: 'In all probability volume vi. will cover the next six to nine years of Wagner's life.' As a matter of fact, vol. vi. covers only *four* years of that period! Assuming that these proportions will be continued, six more volumes may be expected, making twelve in all; and at the present rate of progress the work will not be completed until the year 1917, four years after the centenary of the composer's birth.

No one can charge the author of this voluminous life-story of Wagner with lack of enthusiasm in his subject. Pains-taking to a degree and microscopical in his methods of setting forth facts, he is prone to be discursive. And is it the best trait in the character of an out-and-out hero-worshipper—if ever there was one, Mr. Ellis certainly deserves that designation—to depreciate other folk in order to super-glorify his idol? First poor Minna Wagner—for whom much sympathy must be felt—and then Franz Liszt, Wagner's true friend and generous benefactor, come under the depreciatory displeasure of our author. For the rest the reader is referred to these 450 pages of a book which treat of an interesting and important period of Wagner's career. Their perusal will convince him that Mr. Ellis is a master of research and that he means well, even if his style has a peculiar idiom of its own.

In his 'Supplemental Notes' to the present volume Mr. Ellis gives amusing accounts of how he went to work in order to verify or disprove two errors in vol. v., which we ventured to point out in our review of it (*THE MUSICAL TIMES*, August, 1906, p. 551). One of these was the wrong number of the house in Balcombe Street (formerly Milton Street), in which Ferdinand Praeger received Wagner as his guest in 1855. In visiting the spot, Mr. Ellis says: 'What landmark could I fly to? There was a Wesleyan Chapel in the street, but English chapels mostly stand superior to numbering, and this particular one formed no exception. Deserted by spiritual aid, I turned to the spirituous; and sure enough—a licensed house, *The Portland Arms*, had survived all cataclysmic changes . . . to which I can swear—please don't be shocked—for I slaked my thirst there.' We can afford to smile at these personal pleasantries, more especially as, in both instances, Mr. Ellis confirms the accuracy of our corrective statements. May he long be spared to slake our thirst for a full, if overflowing, account of Wagner's wonderful career.

Organ music. By various composers.

[Novello & Co., Ltd.]

The series entitled 'Original Compositions for the Organ' is rapidly approaching its 400th number, a remarkable testimony to the productivity of composers for 'the king of instruments.' A recent instalment (Nos. 375-380) begins with a 'Grand Chœur' (No. 2) by Mr. Alfred Hollins, a brightly written piece in Minuet form and in the Key of C, with a contrasting Trio in the subdominant key. The strenuous chromatic passage towards the end of the composition will not escape notice. A 'Cavatina in G,' which fully justifies its title, is an unpretentious but melodious contribution from the pen of Mr. Ernest Newton. Dr. Herbert Wareing's ripe musicianship and inventive powers are displayed in an extensive 'Concert Fantasia,' which needs a deft performer, of which there are nowadays many, to do it justice. Two fantasias of an ecclesiastical nature have been composed by Mr. William Faulkes—(1) on 'Old Christmas Carols,' 'What Child is this?' 'The moon shines bright,' and 'The great God of heaven has come down to earth'—and (2) on the fine old melody 'Urbs beata.' The latter appeals to us more than the former, doubtless by reason of its more attractive subject-matter. To the growing number of Variations must be added those on the chorale 'Jesus ist mein Aufenthalt,' which Mr. Luard-Selby has treated in his usual skilful manner.

As the source of the tune is not given on the piece, we venture to supply the omission: it is from the 'Lüneburgisches Gesangbuch' (Lüneburg, 1686), and is to be found in English hymnals under the name 'Meinhold.'

Two volumes (iii. and iv.) of 'Popular Marches for the organ,' each containing twelve pieces, will be found useful for both recital and church purposes. Fourteen of these twenty-four marches are by native composers, including such well-known names as Hollins, Macfarren, Mackenzie, Parry, and Smart, while the foreign contributors are represented by Guilmant (Marche Triomphale), Mendelssohn (Pilgrims' March, so-called), Tchaikovsky (Marche Funèbre) and Wagner. The practical convenience of having a number of clearly-printed marches bound in two volumes only needs to be mentioned in connection with these useful publications.

Of even greater utility to church organists are the two recently issued books (Nos. 46 and 47) of the Village Organist, as they have been compiled to suit various seasons of the Church's year, or for special occasions. The first book contains suitable voluntaries for Advent, Epiphany, Ascensiontide, Whitsuntide, Feasts of Apostles, Martyrs, or Evangelists, and All Saints' Day; while the second embraces the services of a Dedication Festival, Holy Baptism, Confirmation, Holy Communion, and General Thanksgiving. Original compositions and arrangements furnish the twelve pieces constituting these two books, the last voluntary being S. S. Wesley's 'Choral Song,' a perfect thanksgiving in itself.

Moussorgsky. By M. D. Calvocoressi. 'Les maitres de la musique.' [Paris: F. Alcan.]

The production of Moussorgsky's *chef d'œuvre* 'Boris Godounow,' at the Paris Opera, has prompted M. Calvocoressi—to whom the readers of this journal were lately indebted for an appreciation of Debussy—to publish the work under notice. Moussorgsky adds another name to the list of Russian composers who were educated for other callings. Belonging to a family of the lesser nobility, he was born in 1839 and educated for the Army. In due course he received a commission in a 'crack' regiment, and as in addition to his musical gifts he was the possessor of an agreeable person and cultivated manners, his social success was assured. His love for music declared itself early in life, and he studied the pianoforte as an amateur with more than average success. At that time the popular Italian operas of the day served to satisfy his tastes. Gradually, however, he drifted into the society of the leading musical spirits of St. Petersburg—Borodin, Balakirew, Cui, Rimsky Korsakow and Dargomyjski—and was thus led on to higher aims. After some success in composition he determined to adopt music as his profession, and we find him at the age of twenty years embarking on a new career, actuated by the highest aims, but greatly deficient in technical training. Of his musical associates he appears to have been most strongly influenced by Dargomyjski, who adopted as his principle that 'beauty of phrase was second to truth,' a maxim akin to that of our pre-Raphaelite brethren, 'truth first and beauty afterwards.' For 'absolute' music neither master nor disciple professed much appreciation. The precise meaning of this principle as applied to music is a little difficult of comprehension. Its logical development in dramatic music would seem to be an eternal recitative, which would soon become intolerable.

In addition to a catalogue of Moussorgsky's compositions, M. Calvocoressi has supplied a careful analysis of the more important works. The great success of the composer's life was undoubtedly the opera 'Boris Godounow.' The lurid episode in legendary Russian history on which it is based is taken from a well-known dramatic poem of Poushkin, but greatly modified and rewritten by the composer himself. Produced at the St. Petersburg Opera House in January, 1874, it was a popular success, having been performed for twenty successive nights to crowded houses; but its popularity does not seem to have been maintained, as it was withdrawn from the repertoire in 1876, and from that time the composer seems to have lost heart. He had never been able to make a living by his Art, and after having accepted some inferior position under the government he ended his days in a public hospital at the early age of forty-two.

BOOKS RECEIVED.

Grove's Dictionary of Music and Musicians. Edited by J. A. Fuller Maitland, M.A., F.S.A. Vol. iv. Q to S. Pp. 808; 21s. net. (Macmillan & Co., Ltd.)

The art of singing and vocal declamation. By Sir Charles Santley. Pp. xvi. + 144; 3s. 6d. net. (Macmillan & Co., Ltd.)

The Rise of Music. By Joseph Goddard. Illustrated. Pp. xv. + 398; 7s. 6d. (William Reeves.)

L'Inglese Imparto da S' con la pronuncia fonetica. Redatta da G. Dalla Vecchia. Pp. 128; 1s. (E. Marlborough & Co.)

The Flying Dutchman. Tristan and Isolde. The Great Opera series. By J. Cuthbert Hadden. Illustrated by Byam Shaw. Each 1s. net. (T. C. & E. C. Jack.)

The Organists' Directory. By Charles William Pearce, Mus. D. Pp. vii. + 163; 3s. (The Vincent Music Company, Ltd.)

The adult male alto, or counter-tenor voice. By C. Edward Stubbs, M.A., Mus. Doc. Pp. 70; 75 cents. (New York: The H. W. Gray Co.)

THE EVOLUTION OF THE FLUTE.

At the last meeting of the Musical Association for the season, held on June 16, Dr. T. L. Southgate read a paper on 'The evolution of the flute.' After tracing the legendary history of the instrument in mythological times, the lecturer went on to say that the actual invention of the flute was lost in antiquity; indeed, there seemed to be no period known to us when the flute was non-existent. The earliest authentic examples had been found in Egyptian tombs, for which the earliest date claimed was 4,000 years ago, though Prof. Flinders Petrie would place it much earlier. Dr. Southgate had had the opportunity of examining several of these instruments, a model of one of which the audience had the felicity of listening to. They were open tubes, generally reeds, open at each end, blown at the top, a form which exists in the present day among many Oriental nations. An example received from the Soudan was formed of wood neatly hooped with metal. Tracing some letters on these hoops, on examination Dr. Southgate was able to make out the word 'Parafin,' leaving no doubt of their origin! These instruments are widely distributed, and made of various materials, sometimes even of stone, and it was an interesting fact that a member of the Society, Col. Shaw-Hellier, had lately discovered such an instance in excavating for the foundations of a house at Taormina, in Sicily. Among modern nations the whistle head (the flute-à-bec) for a long time held the field, notably in the forms of the Recorder and the Flageolet, for both of which Mr. Pepys expressed such deep admiration. The actual introduction of the 'German' or 'Traversière' flute appeared uncertain; its early imperfections and the improvements culminating in those of Boehm were traced.

The lecture—followed by a discussion in which the chairman (Mr. F. Gilbert Webb), Dr. Maclean, Messrs. Welch and Cobbett took part—was illustrated with great skill by Mr. J. Finn, accompanied by Mrs. Prior. In addition to trying several of the early instruments, Mr. Finn played some interesting solos on modern flutes, including an air with variations from a recently discovered sonata by Beethoven.

THE OPERA.

The first event to mention, owing to its historic, if not altogether musical importance, is the gala performance which took place at Covent Garden on May 27, in honour of the visit of the President of the French Republic, M. Fallières. As usual on such occasions the house had been decorated florally to an extent that converted it into a huge conservatory, and when the Royal party and their guests entered, the auditorium presented a most brilliant spectacle. The programme consisted of the first act of Bizet's 'The pearl fishers' and the garden scene from Gounod's 'Faust.' Concerning the performance it is only necessary to say that the cast of the first-named excerpt consisted of Madame Tétrazini (Leila), Mr. John McCormack (Nadir), Mr. Sammarco (Zurga), and Mr. Marcoux (Nurabad); and that

the characters in Gounod's work were sustained by Madame Melba, Caroline Hatchard, Edna Thornton, and Messrs. Zanatello and Marcoux. Both excerpts were sung in Italian, and conducted by Mr. Campanini.

The most memorable performance in connection with the works conducted by Dr. Richter was the revival on June 6 of Gluck's 'Armida.' This work, originally produced on September 23, 1777, at the Académie Royale, Paris, when its composer was in his sixty-fourth year, was first mounted at Covent Garden in July, 1906, when the name-part was played by Madame Bréval. On the present occasion the character was impersonated for the first time by Miss Destinn, who brought out the tragic element of the rôle, and also sang the music most beautifully. Equally striking was the embodiment of Hate by Madame Kirkby Lunn, and the music of the four minor female characters was charmingly rendered by Miss Caroline Hatchard and Madame Edna Thornton, each lady playing two parts. Mr. Cornelius was duly heroic as Rinaldo, with whom Armida elopes on a rose bank, the aerial flight across the stage being admirably and cleverly managed. Mr. Walter Hyde and Mr. Delmoth were the detective knights who rescue Rinaldo; Mr. Robert Radford was duly impressive as Armida's priestly adviser. The mounting and scenic effects were most picturesque and sumptuous, and Dr. Richter secured a splendid ensemble.

A repeat performance of the work, on June 10, concluded the series of operas sung in German, but previous to this Dr. Richter conducted a second performance of 'Die Meistersinger' on June 2, and 'Die Walküre' on the following evening, special interest pertaining to the latter owing to the part of Brünnhilde being played for the first time here by Miss Edith Walker, who in May made so great an impression by her splendid impersonation of Isolde. Miss Walker was not, however, so successful in Brünnhilde, her reading being deficient in dignity, but it was always sympathetic, particularly in the final scene, and the music was beautifully sung. Madame Agnes Nicholls made her first appearance this season as Sieglinde, and sang very finely, the freshness and purity of her voice increasing the pathos of the part. Madame Kirkby Lunn was magnificent as Fricka. Mr. C. Whitehill repeated his impersonation of Wotan, and Mr. Karl Mang presented a truculent Hunding. With one exception it is worthy of note that the Valkyries were all personated by British artists, and, be it added, with most satisfactory results. Two performances of 'The Flying Dutchman' were given, under Dr. Richter's direction, on June 3 and 8, the name part being respectively played by Messrs. C. Whitehill and Van Rooy. Miss Destinn repeated her thoughtful and highly expressive personation of Senta, Miss Florence Wickham appeared as Mary, and the parts of Erik and Daland were admirably sustained by Messrs. Jörn and Putman Griswold.

The remainder of the season has been and is to be entirely devoted to Italian opera. An imposing representation of 'Aida' took place on May 23, the cast consisting of Mesdames Destinn and Kirkby Lunn, with Messrs. Robert Radford, Zenatello, Marcoux, Scotti and Zucchi. 'Madama Butterfly' was mounted for the first time this season on May 29, Miss Destinn repeating her beautiful embodiment of the unfortunate Butterfly, and Mr. Walter Hyde making his début in Italian Opera as the forgetful Pinkerton. Madame Lejeune was once more the most sympathetic of Suzukis, Miss Hatchard imparted more individuality into the part of Kate Pinkerton than commonly is accomplished, and Mr. Scotti was as finished as usual as the American Consul.

Madame Melba, who made her first appearance this season in 'La Bohème' on May 19, sang in 'Rigoletto' on June 1, and in 'Traviata' on June 17. The part of the Duke in the second-named opera was taken by Mr. Bonci, an intelligent artist with a fine tenor voice. A most successful revival of Rossini's 'Barber of Seville' took place on June 15, Madame Tétrazini being heard for the first time in England as Rosina. So brilliant was her singing in her first song, the familiar 'Una voce,' that the audience interrupted its continuance after the first verse, and from this point the evening was for her a series of triumphs. Madame Patti, who was present and was most generous in her applause, must have felt that her successor could not give the music in the medium part of the voice with the same beauty of tone as she had done, but the higher florid passages were delivered with exquisite finish and a volume of tone and

vocal a
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Bartolo
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as Figa
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Lina C
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vocal agility that frequently approached the phenomenal. Signor Bonci entered with great spirit into the part of the amorously persistent Count, the humours of Basilio and Bartolo were divertingly portrayed by Mr. Marcoux and Mr. Giliberti, and Mr. Sammarco was delightfully vivacious as Figaro. The spirit of merriment prevailing the work was thoroughly realized by the entire company, and Mr. Panizza, who on this occasion conducted for the first time this season, is to be congratulated on a performance of bright memory.

After an interval of three years Puccini's 'Manon Lescaut' was mounted on June 15, presumably at the desire of Miss Lina Cavalieri, a new prima-donna of Continental and American fame, who made her début here on that date. Miss Cavalieri is endowed with great personal beauty and a graceful carriage, a voice of sympathetic quality and dramatic intuition, and an earnest unaffected style, the last-named attribute greatly contributing to her favourable reception. Mr. Zenatello sang very finely as the love-sick Des Grieux, Mr. Scotti gave an admirable embodiment of the rascally Lescaut, and Mr. Gianoli made good use of his few opportunities as Geronte. Mr. Panizza conducted, and the ensemble was excellent. On the following evening, June 19, Bizet's early opera 'The pearl fishers'—originally produced at the Theatre Lyrique, Paris, in 1863—was revived in its entirety, and mounted with remarkably beautiful scenery and a general lavishness which suggested that the Syndicate intended to add the work to the permanent repertoire. Provided they can secure an artist to sing as brilliantly as Madame Tetrassini, who personated the amorous priestess, the work may acquire a new lease of life. Mr. Bonci was duly ardent as the somewhat reckless lover, Mr. Sammarco gave an admirable personation of the fisherman who sacrifices his life for the lovers, and Mr. Marcoux's powerful bass voice delivered the utterances of the High Priest with impressive effect. Mr. Campanini conducted.

'THE WRECKERS.'

The present hopeless condition of English operatic composers was forcibly illustrated on May 30 at Queen's Hall. On that occasion Miss Ethel M. Smyth, in order to attract the notice of her countrymen to her latest opera, had to give it in concert form, and this in spite of the fact that her previous works include a Solemn Mass, produced at the Albert Hall in 1893, and a one-act opera entitled 'Der Wald,' mounted at Covent Garden in July, 1902.

'The Wreckers,' an opera in three acts, was originally produced under the name of 'Strandrecht,' in November, 1906, at Leipzig, and it has since been performed at Prague. The libretto, by 'H. B.,' unfolds a Cornish story admirably designed for musical treatment. The principal character is Thirza, the young wife of Pascoe, the headman of a Cornish village, whose subsistence largely depends upon the wreckage from unfortunate vessels, the doom of which is assisted by the fisherfolk extinguishing the lighthouse lantern on stormy nights. This procedure is abhorrent to Thirza, who persuades her lover, Mark, to kindle a warning beacon whenever the lantern is extinguished, and with such success that the suspicions of the villagers are aroused and a watch is instituted. This constitutes the opening portion.

In the second act Thirza goes to warn Mark not to light the beacon that night. This leads to an impassioned scene between the couple, ending in Thirza consenting to forsake her husband, and her lighting of the beacon. Pascoe, entering after the lovers have left, discovers his wife's shawl by the beacon, falls insensible, and being found by the watch party is accused of being the traitor. The last act begins with the trial of Pascoe, who is condemned to death, but on hearing the sentence Mark and Thirza confess and are condemned to die imprisoned in a cave which is filled by the sea at high tide.

In setting this libretto Miss Smyth has made most effective use of several Cornish folk-tunes, and has written several charming melodies imitating their characteristics. Of the former may be mentioned Mark's song, 'Cold blows the wind of night' and a charming ditty sung by Avis, who is in love with Mark, 'I know a very pretty girl.' Of the original numbers 'The sun in the sky shines clear' is most beautiful, and contains the love theme. It is in the second act, however, that Miss Smyth has written her strongest music. The love duet is sketched with a bold hand, and climax rises upon climax until the music

becomes stirring and convincing in its emotional fervour. The last act was not given, and of the choruses it is impossible to speak, since they were only suggested by eight ladies supported by the great organ; but the instrumental part, being played by the London Symphony Orchestra, under the direction of Mr. Arthur Nikisch, made a most favourable impression by reason of its variety, balance of tone, and picturesque character. Thirza's songs were dramatically rendered by Madame Blanche Marchesi, and full justice was done by Mr. John Coates to the strains assigned to Mark. Mr. Hamilton Earle realized the opportunities of Pascoe, and Miss Anna El-Tour sang intelligently as Avis. The audience was large and fully appreciative, and the opera, even under the conditions under which it was represented, made a most favourable impression.

ROYAL COMPOSITIONS.

A vocal recital of a novel character was given on June 10 at Bechstein Hall by Miss Alys Lorraine, in that she had selected her programme entirely from compositions by Royal writers. Although it has been said cynically that it is dangerous to criticise the music of Royalty because it is impossible to tell who may have written it, no one will deny the powerful impetus given to musical art by royal patronage, and that a considerable number of those 'born in the purple' have been musically gifted. Miss Lorraine began her recital with three songs by Henry VIII.—'Pastime with good company,' 'What shall I do for love?' and 'O my heart'—which she sang with clever perception of the requirements of the period. They were succeeded by a dainty ditty, 'Mark how the blushful morn,' by Charles I., a Cavatina by Anthony, King of Saxony (1755-1836), and a captivating old-world lyric, entitled 'Charmante Gabrielle,' by Henry IV. of France. Marie Antoinette's charming setting of Florian's poem 'C'est mon ami,' and the Emperor of Germany's robust 'Sang an Aegir' were also included in the selection, and proved a striking contrast in styles.

In June, 1877, an opera entitled 'Santa Chiara,' composed by Duke Ernest II. of Saxe-Coburg-Gotha, was mounted at Covent Garden, and an excerpt from this, entitled 'Jedwede Hoffnung,' proved a curious imitation of the old Italian operatic mode. Three songs by the late Prince Consort impressed by their unpretentiousness. Miss Lorraine's music-making ended with four songs—severally named 'The green cavalier's song,' 'The sunny month of May,' 'The blue-eyed maiden's song,' and 'Retrospection'—composed by Princess Henry of Battenberg, which possess real artistic worth. The first of these four songs is particularly pretty and dainty, and in the second are some extremely clever and effective harmonic changes that increase the significance of the text.

DR. CAMILLE SAINT-SAËNS.

The season of the Queen's Hall Orchestra was brought to a brilliant conclusion on June 15. On that occasion the entire programme was devoted to the compositions of Dr. Camille Saint-Saëns, the famous French composer himself playing the pianoforte solos and accompaniments. A very large audience gave the hero of the day a great ovation. The programme was as follows:

- Suite Algérienne, Op. 60 (1886).
- Concerto No. 5, in F, for pianoforte and orchestra, Op. 103 (1896).
- Dr. CAMILLE SAINT-SAËNS.
- Recit. and Aria, 'Printemps qui commence' (*Samson et Dalila*) (1892).
- Miss JULIA CULP.
- Rhapsodie d'Auvergne for pianoforte and orchestra, Op. 73 (1884).
- Dr. CAMILLE SAINT-SAËNS.
- Symphonic Poem - 'Le Rouet d'Omphale,' Op. 31 - (1871).
- Songs - - - (a) 'La Cloche.'
- (b) 'Réverie.'
- (c) 'Aimons-nous.'
- Miss JULIA CULP.
- (Accompanied on the pianoforte by the Composer.)
- Wedding Cake (for pianoforte and string orchestra), Op. 76 (1885).
- Dr. CAMILLE SAINT-SAËNS.
- Symphonic Poem - 'Danse Macabre,' Op. 40 - - - (1874).

The Suite Algérienne, which displays the composer at his best, was superbly played under Mr. Henry J. Wood, who conducted throughout. The three concerted pieces for the pianoforte were performed with extraordinary vim, delicacy,

and masterful ease by Dr. Saint-Saëns. When it is remembered that he is seventy-three years of age, this maintenance of technique and verve is most remarkable. As for the music itself, it served to exhibit the great versatility of the composer. There are occasional superficialities, but piquant rhythm, graceful melody, and natural harmony are always present to attract the ear. The vocal music presented had every possible chance, inasmuch as it was sung by Miss Julia Culp, a singer who has completely captured metropolitan audiences. The beautiful song from 'Samson et Dalila' has perhaps never been more thrillingly rendered, and the three songs sung to pianoforte accompaniment were performed with that charm of correct temperament which we have learned to associate with this great singer. The two symphonic poems, formerly regarded as advanced music, seemed lucid and sane compared with much that we have recently been called upon to follow and, if possible, understand. But here again the subject-matter was not always so interesting as the treatment.

LONDON SUNDAY SCHOOL CHOIR FESTIVAL.

The Handel Orchestra at the Crystal Palace was twice occupied on June 17 by the massed chorists, junior and senior, of the London Sunday School Choir, a well managed organization which continues to do a large amount of good. In the afternoon some four or five thousand children sang effectively a selection of unison and two-part songs successfully, conducted by Mr. J. Wellard Matthews, and in the evening the adult choir, numbering about 4,000 voices, gave a programme of sacred and secular music under the able direction of Mr. William Whiteman. The chief numbers in the adult programme were 'I praise Thee' from 'St. Paul' (Mendelssohn) and 'The trumpet's loud clangour' from Handel's 'St. Cecilia's Day,' in which the solo portions were undertaken by a select choir.

Festa's madrigal 'Down in a flow'ry vale' was also in the programme, which concluded with Mr. J. H. Maunders's stirring 'Song of Thor.' A large amateur orchestra, assisted by the Crystal Palace Military Band, took part. Among the purely instrumental pieces, which were given under Mr. Wesley Hammet, were the overture to 'Les Huguenots' (Meyerbeer), and Sibelius' 'Finlandia,' a choice that at least showed confidence in the capacity of the band. The redoubtable Willesden District Choir, conducted by Mr. J. S. Waddell—who retain the Founders' Challenge Shield in the regrettable absence of other entries for the announced competition—sang Mr. Theodore Wendt's 'Ballade of Spring,' which had been chosen as test-piece for the competition.

WEST KIRBY, HOYLAKE, AND DISTRICT MUSICAL FESTIVAL.

This recent addition to the list of provincial festivals took the form of a series of four concerts held in the Public Hall, West Kirby, on May 21, 22 and 23, under the direction of Dr. W. B. Brierley, organist of West Kirby Parish Church, to whom it is understood the initiation of the scheme was due. Financial stability was assured before the festival was held, and the inhabitants of this salubrious locality on the estuary of the Dee have found the experiment such a pleasant experience that it is hoped the festival will become a permanent fixture.

The public hall in West Kirby is a building which, if not acoustically good, is capable of seating some 650 people, with a stage upon which room was found for a chorus of 160 voices and a band of forty-five instrumentalists, led by Mr. Alfred Ross. The principal vocalists were Mrs. Henry J. Wood, Miss Esta D'Argo, Madame Ada Crossley, Madame Alice Lakin, Miss Florence Larkworthy, Mr. Webster Millar, Mr. Frederick Austin and Mr. Dalton Baker. The choir, recruited locally, sang with zeal and animation in such popular works as Coleridge-Taylor's 'Hiawatha's Wedding-feast,' Parry's 'Blest Pair of Sirens,' Cliffe's 'Ode to the North-East Wind,' Sullivan's 'Golden Legend,' Brahms's Rhapsody for contralto solo with male-voice choir, and the Pilgrims' choruses in Act III. of 'Tannhäuser.' The purely orchestral selection included the Leonora No. 3, 'Tannhäuser' and 'Oberon' Overtures, Dvorák's Symphony 'From the New World,' Elgar's 'Variations,'

and Bach's Suite in D. The scheme also included Tchaikovsky's Violin concerto, in which the solo part was finely played by Mr. Arthur Catterall.

At the fourth concert, in place of the new Orchestral Suite which Dr. J. C. Bridge had intended writing for the festival, was heard the *Intermezzo* from his 'Chester' Symphony, and the clever *Allegro* from the ballet music to his cantata 'Rudel,' founded on 'Sumer is icumen in.' The new Durham Professor also conducted with appreciation his *Scena* for male-voice choir and orchestra, founded on the Welsh air 'The rising of the lark.' During the interval Dr. Bridge, in a breezy speech, presented on behalf of the choir a music cabinet to Dr. Brierley, who was formerly a chorister in Chester Cathedral and later had studied under its able organist, with what advantage was shown in more than one direction during the course of this interesting and successful festival.

SULLIVAN'S 'GOLDEN LEGEND' AT THE CRYSTAL PALACE.

It is doubtful if any modern cantata could be found so suitable for performance under Handel Festival conditions as Sir Arthur Sullivan's 'Golden Legend,' and it is no wonder that its interpretation on June 19 at the Crystal Palace attracted an enormous audience. As in previous years, the baton was in the hands of Dr. Frederic H. Cowen, whose command of the huge choir of some three thousand voices, supported by the London Symphony Orchestra, was so complete that many thrilling effects were obtained. The results of careful and painstaking rehearsal were specially noticeable in the dramatically conceived Introduction, and in the delivery of the 'Evening Hymn,' but throughout the performance a high level of excellence was maintained. Concerning the soloists, it is sufficient to mention that they were Mesdames Agnes Nicholls and Ada Crossley, Messrs. Ben Davies, Watkin Mills and Charles Bennett. The programme concluded with a Wagner selection in which Madame Nicholls contributed a beautiful rendering of 'Elizabeth's greeting' and the choir sang the march from 'Tannhäuser' with imposing massiveness.

FESTIVAL OF THE TONKÜNSTLERVEREIN AT MUNICH.

(BY OUR SPECIAL CORRESPONDENT.)

The annual festival of the Tonkünstlerverein was held this year at Munich, and lasted from May 30 to June 6. The attendance was good, and several interesting works were performed, some of them for the first time. The most important was Max Schillings's opera 'Moloch,' produced at Dresden in the winter of 1906-7. While recognizing that there are many weak points in the libretto, it must also be admitted that, at least through the second and third acts, the dramatic interest is well sustained. The composer has made the most of his subject, and the work, splendidly performed under the direction of Felix Mottl in the Prinz Regenten Theatre, secured an ovation for him. Mention should be made of the fine singing of the part of Hiram, priest of Moloch, by Herr Feinhals, and of the charming impersonation of the part of Theoda, by Fräulein Ulbrich. Frederick Delius was represented by the second part of his 'Eine Messe des Lebens,' for soli, choir and orchestra. Herr Kammeränger Ludwig Hess, in conducting the Konzertgesellschaft für Chorgesang and the Münchener Hofkapelle, secured a success in the difficult task of realising a good performance of this exacting work. At a first hearing it was somewhat difficult to appreciate or even understand some of the music, but on the whole the audience were favourably impressed, and the composer was frequently recalled. It would be impossible to refer in detail to all the works deserving of notice, but mention may be made of a 'Suite fantastique' for pianoforte and orchestra by Ernest Schelling, a charming work, in which American tunes are skilfully used, which were beautifully played by the composer, and Max Schillings's four songs with orchestra ('Glockenlieder'), which, under the composer's direction, were admirably sung by Herr Kammeränger Hess.

At the general meeting of the Society, Herr Max Schillings, on behalf of Mr. Frederick Delius, read an announcement of the formation of the English Musical League, which was received with much enthusiasm.

Unto Thee, O God, do we give thanks.

July 1, 1908.

ANTHEM FOR HARVEST.

Psalms lxxv. 1, 2; civ. 13, 14, 24.

Composed by JOHN E. WEST.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegro maestoso.

SOPRANO.  Un-to Thee, O

ALTO.  Un-to Thee, O

TENOR.  Un-to Thee, O

BASS.  Un-to Thee, O

Allegro maestoso. ♩ = 116.

f *Gr.* 

God, do we give thanks, . . . yea, un-to Thee do we give..

God, do we give thanks, . . . yea, un-to Thee do we . . give..

God, do we give thanks, . . . yea, un-to Thee do we . . give..

God, do we give thanks, . . . yea, un-to Thee do we give..



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thanks. . . Thy Name al - so . . is so nigh, . . .
 thanks. . . Thy Name al - so . . is so nigh, . . .
 thanks. . . Thy Name al - so . . is so nigh, . . .
 thanks. . . Thy Name al - so . . is so nigh, . . . and
 and
 and that do Thy won - drous
 and that do Thy won - drous works . . de - clare,
 that do Thy won - drous works . . de - clare, do Thy won - drous
 that do Thy won - drous works . . de - clare, and that do Thy won - drous
 works . . de - clare, de - clare, and that do Thy won - drous
 do Thy won - drous works . . de - clare, and that do Thy won - drous
 works de - clare, and that do Thy won - drous

mf Full. Str. *cres.* *f* *Gt.* *f* *Gt.* *sf*

works . . de - clare, that do Thy won - drous works . . de - clare. . .

works . . de - clare, that do Thy won - drous works . . de - clare. . .

works . . de - clare, that . . do Thy won - drous works de - clare. . .

works . . de - clare, that . . do Thy won - drous works de - clare. . .

Thou wa - ter - est the hills from a - bove: . . .

the

the

Thou wa - ter - est the hills from a -

earth is fill - ed with the fruit of Thy works.

earth is fill - ed with the fruit of Thy works.

(3)

Detailed description: This is a musical score for a hymn. It features four systems of music. The first system contains four staves of vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics 'works . . de - clare, that do Thy won - drous works . . de - clare. . .' are written below the vocal staves. The second system continues the vocal parts with the lyrics 'Thou wa - ter - est the hills from a - bove: . . .'. The third system shows the vocal parts with the lyrics 'the' and 'the', and the piano accompaniment with the lyrics 'Thou wa - ter - est the hills from a -'. The fourth system shows the vocal parts with the lyrics 'earth is fill - ed with the fruit of Thy works.' and the piano accompaniment with the same lyrics. The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures, and dynamic markings like 'cres.', 'f', 'mp', and 'ff'. There are also performance instructions like 'Ch. 8 & 4 ft.' and 'Ser.'.

bove; . . . Thou *mp*

Thou *mp*

the earth is fill - ed with the fruit of Thy works. Thou *mp*

the earth is fill - ed with the fruit of Thy works. Thou

Ch.

bring - est forth grass for the cat-tle, . . . and green herb for the ser - vice of

bring - est forth grass for the cat-tle, . . . and green herb for the ser - vice of

bring - est forth grass for the cat-tle, . . . and green herb for the ser - vice of

bring - est forth grass for the cat-tle, . . . and green herb for the ser - vice of

(*Ch.*)

sf

men. O Lord, how man - i - fold are Thy works, . . . in

men. O Lord, how man - i - fold are Thy works, . . . in

men. O Lord, how man - i - fold are Thy works, . . . in

men. O Lord, how man - i - fold are Thy works, . . . in

sf *Gl.* *f*

wis - dom hast Thou made them all, . . the earth is

wis - dom hast Thou made them all, the earth is

in wis - dom hast Thou made them all, . . the earth is

in wis - dom hast Thou made them all, the earth is

full . . of Thy rich - es,

full . . of Thy rich - es,

full . . of Thy rich - es,

full . . of Thy rich - es,

Un - to Thee, O God, do we give thanks, . . yea, un - to

Un - to Thee, O God, do we give thanks, . . yea, un - to

Un - to Thee, O God, do we give thanks, . . yea, un - to

Un - to Thee, O God, do we give thanks, . . yea, un - to

Thee do we give thanks. . . Thy Name al - so . . is so

Thee do we give thanks. . . Thy Name al - so . . is so

Thee do we give thanks. . . Thy Name al - so . . is so

Thee do we give thanks. . . Thy Name al - so . . is so

nigh, . . and that do Thy won - drous works . . de - clare, and

nigh, . . and that do Thy won - drous

nigh, . . and that do Thy won - drous works . . de - clare, and

nigh, . . and that do Thy won - drous

that do Thy won - drous, won - drous works . . de - clare.

works, Thy won - drous works . . de - clare.

that do Thy won - drous, won - drous works . . de - clare.

works, Thy won - drous works . . de - clare.

f Gt. crea.

(6)

*Come lma.
ma più maestoso.*

ff A - - - men, A - - - men, *poco rall.*

ff A - - - men, A - - - men, *poco rall.*

ff A - - - men, A - - - men, *poco rall.*

ff A - - - men, A - - - men, *poco rall.*

A - - - men, A - - - men, *Come lma.
ma più maestoso.*

poco rall.

riten. A - men, A - - - men. . . .

riten. A - men, A - - - men. . . .

riten. A - men, A - - - men. . . .

riten. A - men, A - - - men. . . .

riten.

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BIOGRAPHICAL SKETCHES

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OF THE FOLLOWING

NINETY MUSICIANS—PROFESSIONAL AND AMATEUR—

HAVE APPEARED IN

THE MUSICAL TIMES

SINCE JULY, 1897.

MADAME ALBANI	March, 1899.	DR. HENRY HILES	July, 1900.
LORD ALVERSTONE	June, 1904.	ALFRED J. HIPKINS	Sept., 1898.
PROFESSOR ARMES	Feb., 1900.	MR. ALFRED HOLLINS	Oct., 1901.
DR. ARNE	Nov. and Dec., 1891.	DR. E. J. HOPKINS	Sept., 1897.
THOMAS ATTWOOD	Dec., 1900.	CHARLES JENNENS	Nov., 1902.
JOAH AND MRS. BATES	Jan., 1905.	JOSEPH JOACHIM... ..	April, 1898, and Sept., 1907.
SIR W. STERNDALÉ BENNETT		PROF. KLINDWORTH	Aug., 1898.
	May, June, and August 1903.	DR. C. H. LLOYD	June, 1899.
DR. JOHN BLOW	Feb., 1902.	MR. EDWARD LLOYD	Jan., 1899.
DR. BOYCE	July, 1901.	EDWARD MACDOWELL	April, 1904.
SIR FREDERICK BRIDGE	Aug., 1897; June, 1907.	WALTER MACFARREN	Jan., 1898.
GEORGE P. BRIDGETOWER	May, 1908.	SIR ALEXANDER MACKENZIE	June, 1898.
THOMAS BRITTON	Aug., 1906.	DR. McNAUGHT	March, 1903.
DR. BRODSKY	April, 1903.	SIR AUGUST MANNS	March, 1898.
DR. BURNEY	July, Aug., and Sept., 1904.	SIR GEORGE MARTIN	July, 1897.
MR. T. H. COLLINSON	April, 1908.	DR. THOMAS MUIR	Feb., 1906.
DR. HENRY COWARD	Jan., 1902.	PROF. NIECKS	Sept., 1899.
DR. F. H. COWEN	Nov., 1898.	HERR NIKISCH	Feb., 1905.
J. B. CRAMER	Oct., 1902.	CLARA NOVELLO	April, 1908.
DR. CROFT	Sept., 1900.	VINCENT NOVELLO	Sept., Oct., and Dec., 1903.
MISS ADA CROSSLEY	May, 1905.	DR. HORATIO PARKER	Sept., 1902.
DR. W. H. CUMMINGS	Feb., 1898.	SIR WALTER PARRATT	July, 1902.
HERR EUGEN D'ALBERT	Nov., 1904.	SIR HUBERT PARRY, BART.	July, 1898.
DR. FRANK DAMROSCH	Dec., 1904.	PROF. PROUT	April, 1899.
EDWARD DANNREUTHER	Oct., 1898.	MR. ALBERTO RANDEGGER	Oct., 1899.
FERDINAND DAVID	July, 1906.	DR. HANS RICHTER	July, 1899.
MR. BEN DAVIES	Aug., 1899.	MR. GEORGE RISELEY	Feb., 1899.
MISS FANNY DAVIES	June, 1905.	M. EMILE SAURET	Jan., 1900.
DR. WALFORD DAVIES	June, 1908.	HENRY SMART	May, 1902.
JOHN DAY	March and April, 1906.	FATHER SMITH	Aug., 1905.
ACHILLE DEBUSSY	Feb., 1908.	SIR JOHN STAINER	May, 1901.
SIR EDWARD ELGAR	Oct., 1900.	SIR CHARLES STANFORD	Dec., 1898.
MISCHA ELMAN	Jan., 1908.	DR. STEGGALL	July, 1905.
DR. MICHELE ESPOSITO	Nov., 1903.	DR. RICHARD STRAUSS	Jan., 1903.
MR. HARRY EVANS	Aug., 1907.	SIR ARTHUR SULLIVAN	Dec., 1900.
DR. EATON FANING	Aug., 1901.	T. W. TAPHOUSE	Oct., 1904.
MISS MURIEL FOSTER	March, 1904.	MR. FRANKLIN TAYLOR	Dec., 1899.
MANUEL GARCIA	April, 1905.	MR. JOHN THOMAS	Nov., 1899.
MR. EDWARD GERMAN	Jan., 1904.	REV. JOHN TROUTBECK	May, 1899.
MR. ALFRED GIBSON	April, 1900.	VERDI	March, 1901.
SIR JOHN GOSS	April and June, 1901.	HERR FELIX WEINGARTNER	May, 1904.
DR. MAURICE GREENE	Feb., 1903.	SAMUEL WESLEY... ..	Aug. and Dec., 1902.
EDVARD GRIEG	Oct., 1907.	DR. S. S. WESLEY... ..	May, June, and July, 1900.
SIR GEORGE GROVE	Oct., 1897.	HERR WILHELMJ	June, 1901.
SIR JOHN HAWKINS	Feb., 1904.	FATHER WILLIS	May, 1898.
MR. GEORGE HENSCHÉL	March, 1900.		

LONDON: NOVELLO AND COMPANY, LIMITED.

London Concerts.

PHILHARMONIC SOCIETY.

The ninety-sixth season of this veteran organization was brought to a successful conclusion at Queen's Hall on May 28. The long programme opened with Mr. Hamilton Harty's 'Comedy Overture,' produced at the Promenade Concerts last autumn, an acceptable work which would be improved by compression. A judicious application of the blue pencil would go a long way to promote the salvation of more than one composer. The remaining orchestral works were Tchaikovsky's Air and Variations (from Suite No. 3), Beethoven's Symphony in A, and two movements (Nos. 1 and 4) from Edward German's Symphonic suite, 'The Seasons.' Why was the last-named piece relegated to the end of the programme? The soloist of the concert was Master Ernst Lengyel, who demonstrated his wonderful interpretative powers in the solo part of Liszt's Pianoforte concerto in E flat, and in pieces by Chopin and Weber. Dr. Cowen conducted with his accustomed energy and musicianship, and Mr. Frye Parker, the able leader of the orchestra, brilliantly played the violin solo in the Tchaikovsky Suite. A change has been made in the arrangements for next season, as three of the seven concerts are announced to be given in November and December this year, and the remaining four in February, March, and May, 1909.

ROYAL ACADEMY OF MUSIC.

Notable features of the chamber concert given by the students at Queen's Hall on May 27 were admirable performances of a Fantasia for four violas, composed by Mr. York Bowen, and another work in similar form, but for four violins, by Mr. F. J. Falconner. Mr. Bowen has valiantly championed the cause of the viola as a solo instrument with considerable success, and his Quartet may claim to be unique in tone-colour. The deep tones of the instruments result in some remarkably rich harmonic effects, and the earnestness and thought permeating the music should secure attention to the work. Mr. Falconner's Quartet is lighter in style, and is engaging by reason of its spontaneous brightness and fluency. Master Vivian Langrish showed great promise as a pianist by his crisp and intelligent rendering of three pieces from Mr. Bowen's Miniature Suite, and words of encouragement should be given to Miss Jessie Bristol for her performance of Liszt's Ballade in B minor. Of the vocalists Miss Dorothy Webb and Miss Gertrude Newson were specially successful, the latter in four expressive songs by Miss Elsie Owen, the holder of the Sainton Scholarship.

The students of the operatic class gave a praiseworthy performance of Verdi's 'Ballo in Maschera' on May 30. Exceptional promise was shown by Miss Mary Fielding in her impersonation of Amelia, and by Miss Bella Newstead as Ulrica, and Mr. Thomas Gibbs made good use of his excellent tenor voice in the rôle of Ricardo. Other characters were intelligently sustained by the Misses E. Pelling-Dickson and Margaret Imay, and by Messrs. MacNaughton Duncan (Renato), Sanders, Pearson, Milner and Curnow. Mr. Edgardo Levi conducted with his usual watchful care.

ROYAL COLLEGE OF MUSIC.

Distinction and special interest attended the 449th concert given by the pupils in their comfortable concert-hall on June 18. Why? Because they were honoured with the presence of Dr. Camille Saint-Saëns, who kindly conducted his third Symphony (in C minor, Op. 78), a work which the Kensington young people played *con amore* and with great enthusiasm under the inspiring baton of the composer. Composed expressly for the Philharmonic Society, and produced, under the composer's direction, at the concert of May 19, 1886, this symphony is a somewhat unconventional one, inasmuch as it includes a pianoforte part (*à quatre mains*) and a part for the organ. These, combined with a very full orchestra, contribute much to the effectiveness of a composition typifying the progress of modern instrumentation.

The remainder of the programme, conducted by Sir Charles Stanford, included Beethoven's 'Namensfeier' overture; Brahms's 'Gesang der Parzen,' for chorus and orchestra; and Lalo's 'Symphonie Espagnole' for violin, brilliantly played by Miss Dorothy Devin. Not the least interesting feature of the evening's music was a clever and poetic setting, by Mr. Ernest Farrar, the holder of a scholarship at the College, of 'The Blessed Damozel,' for contralto, chorus and orchestra, in which the solo part was well sung by Miss Dily Jones.

NEW SYMPHONY ORCHESTRA.

The last of the excellent series of concerts given this season by this finely-equipped Orchestra took place at the Queen's Hall on June 13. The programme presented on this occasion was typical of the bold policy and high aims of the conductor, Mr. Thomas Beecham, which have earned for him the gratitude of British composers. 'Appalachia' (the aboriginal name for America)—a series of variations on an old slave song for full orchestra and chorus—by Frederick Delius was given for the second time. The chief theme is as follows:



Perhaps the feature of Mr. Delius's music that most attracts attention is the refinement and originality of the orchestration. The music itself, apart from its mode of presentment, seems to moodily brood too much and forces the listener to exert unusual attention in order to follow it as an organism. It would seem that the subject-matter does not present sufficient potentiality to justify so many twists of the variation kaleidoscope. This is the impression after a second hearing. The choral section is brief, but it imparts welcome new colour and some feeling of climax.

Mr. Balfour Gardiner's Fantasy for orchestra, composed only this year, was also performed. It exhibited talent and occasional power, and some very effective scoring. The *Coda*, with its tranquil end, had considerable charm. Mr. Holbrooke's Ode for chorus and orchestra, 'Byron,' has not been heard so often as it deserves. Although in places the music does not seem to be specially inspired by the words, it is generally melodious. The last number of the programme was the setting of the 150th Psalm for chorus and orchestra by César Franck, an exultant work which fittingly closed the concert. The choruses were rendered by the Birmingham City Choral Society, a well trained body of voices who sang with refinement and fluency if not with specially rich resonance. Mr. Thomas Meux sang Wotan's 'Abschied' from 'Die Walküre.'

TWO LADY COMPOSERS.

Miss Katherine Eggar, who gave a concert of her own compositions on June 11 at Ffolian Hall, is undoubtedly gifted to an unusual degree. For the last two years she has been studying at the Royal Academy of Music, and her Quintet in D minor for pianoforte and strings is music that stirs the imagination of the listener and at the same time excites the esteem of the musician. The first movement is instinct with earnest feeling expressed in melodious and coherent terms; the *presto* is full of life and gaiety; the slow movement, commenced in an original manner by an unaccompanied *quasi recitativo* for the violoncello, is extremely dignified; while the *finale*, in Rondo form, is vigorous and exhilarating and full of character. The work, excellently rendered by the composer at the pianoforte, supported by the Wessely Quartet, was most cordially received. A suite for violoncello and pianoforte, comprising five short movements, proved attractive, the string part being tastefully played by Mr. Herbert Withers, with Miss Eggar at the pianoforte. A series of five pianoforte solos illustrating poems on the Norse gods, which proved to be full of fancy and bright ideas, was effectively played by

Mr. Claude Pollard. Miss Eggar also submitted half-a-dozen songs which were admirably sung by Mr. Frederick Randalow, who was the soloist in a poetical setting for voice, with accompaniment for string quartet and pianoforte, of Shelley's 'My soul is an enchanted boat.' The vocal part of these works is not always so grateful to the voice as it might be, but the accentuation of the words is excellent, and the music contains many proofs of refined feeling and independence of thought.

Miss Louis von Heinrich gave an orchestral concert at Queen's Hall on June 11, when she brought forward a Pianoforte concerto (she herself playing the solo part), an Andante and double fugue for orchestra, and some songs. In all these works Miss von Heinrich afforded proof that she has studied diligently and with earnestness of purpose. The London Symphony Orchestra, conducted by Dr. Cowen, ably interpreted the orchestral music, and Miss Tilly Koenen was the vocalist.

OXFORD HOUSE ASSOCIATION.

Music as an elevating and philanthropic influence plays an important part in the valuable work being done in Bethnal Green by the Oxford House Mission. Highly satisfactory proofs of the healthy condition of the musical, orchestral and choral organizations at that settlement were afforded at the concert given at Queen's Hall on June 2. An orchestra of over 250 instrumentalists gave good accounts of Méhul's overture 'La Chasse du Jeune Henri,' Borodine's tone-poem 'In the Steppes of Central Asia' and Berlioz's 'Marche Hongroise,' while the choir, consisting entirely of East-end singers, showed notable musical perception in Parry's 'Blest pair of Sirens' and Elgar's 'From the Bavarian Highlands.' No less praiseworthy was the singing by the 'Excelsior' boys' choir from Bethnal Green of 'The minstrel boy' and 'All through the rye.' The principal soloists were Madame Evangeline Florence and Mr. J. Campbell McInnes. Mr. Cuthbert Kelly, who conducted, is to be congratulated on securing such excellent results.

THE HANDEL SOCIETY.

It was good to have an opportunity of hearing Dvorák's 'Stabat Mater' on May 27 at Queen's Hall, and the Handel Society is to be commended for reviving interest in such beautiful and devotional music. The choir of the Society seems to be suffering from the usual choral difficulty in London, that of obtaining a sufficient number of male voices to secure perfect balance of parts, but under Mr. Coleridge-Taylor's direction an effective interpretation was secured, to which the singing of the soloists—Madame Le Mar, Miss Edith J. Miller, Mr. Henry Brearley and Mr. Thomas Meux—contributed in no small degree. Praiseworthy renderings were also given of Elgar's 'From the Bavarian Highlands,' and Mr. Arthur Beckwith's violin playing deserves mention.

SOUTH HAMPTSTEAD ORCHESTRA.

Under the able direction of Mrs. Julian Marshall the South Hampstead Orchestra gave a successful concert on June 4 at Queen's Hall. The programme included Brahms's second Symphony, which was interpreted with intelligent perception of its requirements, and sympathetic support was accorded Mr. Mischa Elman in Saint-Saëns's Violin concerto in B minor.

The British Musical Society can scarcely be said to have justified its name at its concert on June 23 at Æolian Hall, for out of thirteen composers represented, ten were foreigners, and nearly half the executants appeared to be of foreign extraction. The concert does not call for criticism, except with regard to a 'Fantasia Russe' and 'Chant d'Exit' for violin and pianoforte, composed by Mr. Percy Godfrey. The former is a well-conceived and pleasing piece effectively written for the violin, and the latter is expressive and ends brightly and gracefully. The string part was well rendered by Mr. Zacharewitch.

Mr. Paderewski made his reappearance in England on June 23 at Queen's Hall. He played his own Sonata in E flat minor, Op. 21, a characteristic work in three movements, the first of which is bold and manly in sentiment, and the third exceedingly brilliant. His readings of other works were remarkable for restraint and wonderful technical skill.

The Dulwich Madrigal Society provided a very interesting programme at its Concert in Dulwich High School on May 27. It included 'Come, gentle swains' (Cavendish), 'Phillida, come tell to me' (Orazio Vecchi), 'Sister, awake' (Bateson), 'My bonny lass' (Morley), 'When flowery meadows' (Palestrina), 'Love not me' (Wilbye), 'Weep you no more, sad fountains' (J. W. Ivimey), 'Hark! jolly shepherds' (Hathaway), 'If I had but two little wings' (J. F. Barnett), 'Corydon, arise' (Stanford), and 'O by rivers,' arranged by Bishop. Additional interest was imparted by the fact that all the old madrigal writers represented were contemporaries of Edward Alleyn, Founder of the College. Mr. Walter Ivimey (vocalist) and Miss Ella Ivimey (violinist) added to the enjoyment of this pleasant music-making, and Mr. John W. Ivimey, who conducted, played some pianoforte compositions of his own.

The Emanuel School Musical Society gave its annual concert at the Battersea Town Hall on May 27. The programme included Coleridge-Taylor's 'Hiawatha's Wedding-feast' and Blumenthal's 'Night.' The choir acquitted themselves satisfactorily under the able conductorship of Mr. Hedley J. Evans, organist and musical director of the school. There was a capable orchestra of thirty-two performers, who, in addition to playing the accompaniments to the cantata, performed Mendelssohn's 'Athalie' overture and the Gluck-Mottl Ballet Suite. The soloists were Miss Norah Phipps, Mr. E. F. Turner and Mr. Frank Williams, and solos upon the violin and violoncello were successfully contributed by Miss Elsie Owen and Mr. Ivor James respectively.

Mr. Harold Harold's annual orchestral and choral concert took place on June 1 at Kensington Town Hall. The feature of the evening was the rendering of Hamish MacCunn's 'Bonny Kilmeny' by the Kensington Presbyterian Choral Society. The soloists were Miss Alice Moffat, Mr. James Horncastle and Mr. Bevington Rosse. The orchestra was led by Mr. Oakley Parrott, and Mr. Harold Harold conducted. The miscellaneous part of the programme included three new dances for orchestra—'Dance of the maids of honour,' 'Dance of the feathers,' and 'Dance of the pigmies'—composed by Harold Jenner, and two manuscript songs by the same composer—'Storm on the moor' and 'The Rook village'—sung by Mr. Harold Harold. Mr. Rohan Clensy (violinist) and Mr. Frank Mummery (pianist) assisted.

The Lewisham Choral Society gave a successful performance of the first two parts of Coleridge-Taylor's 'Hiawatha' on June 2, at the Blackheath Concert Hall. The choir, with the assistance of Miss Ada Forrest, Mr. Alfred Heather and Mr. Harry Dearth in the solo parts, sang with intelligence and finish under the conductorship of Mr. Frank Idle. The playing of the orchestra was also a feature of the performance. The second part of the programme included 'It comes from the misty ages' the choral epilogue from Elgar's 'Banner of St. George,' and Elgar's 'Chanson de Nuit' and 'Chanson de Matin' by the orchestra.

The performance of Shakespeare's 'Midsummer Night's Dream' by the students of the London Academy of Music at the Hampstead Conservatoire on June 16 and 18, claims attention here on account of the excellence of the musical arrangements. The whole of Mendelssohn's music was performed, the overture and entr'actes being played as a pianoforte duet by Miss Fanny Graef and Miss Gertrude Steed, the Wedding march being played on the organ by Miss Dorothy Pyman. Miss Esther Jaye was responsible for the melodrama accompaniments and Miss Annie Evans for those of the choruses. The latter were sung by the Operatic Choir, the solo parts by Miss Gertrude Walton and Miss Dorothy Mason. The music was under the able direction of Mr. Carl Weber and Mr. Henry Beauchamp. The acting of the play, under the experienced management of Mr. Charles Fry, was intelligent and admirable, and the entire performance reflected great credit upon the students and the Directors of the institution.

Musical Competition Festivals.

FARNHAM (SURREY).

May 5 and 27.

This festival has peculiarly pleasant features, inasmuch as there is so much friendly feeling amongst all concerned. Mr. Morton Latham exerts almost patriarchal sway, and brings his great musical experience and fine taste to shape the details of the scheme.

The first day was for the juniors, and the results illustrated the excellence of the teaching. The children combined to sing the cantata 'The Luck of Edenhall' (Sydney H. Nicholson), under Mr. Latham.

On the second day the adult choirs competed. Dr. H. Walford Davies adjudicated. The Kingsley choir gained several successes in various classes, and the choirs from Aldershot and Farnham were also prize-winners. A performance of 'The Messiah,' under Mr. Latham's direction, united the 240 voices. The audiences throughout were good.

BURY (LANCASHIRE).

May 7, 8 and 9.

The third annual festival was held as above with success. There were entries in thirty-one of the forty-one classes provided for in the schedule. The principal results were as follows:

Female-Voice Choirs: Tests, 'The snow' (Elgar), 'Spinning chorus' ('Flying Dutchman') (Wagner). 1, New Road (Mr. G. Webb).

Male-Voice Choirs: Tests, 'From the sea' (MacDowell), and 'Give a rouse' (Bantock). 1, Goodshaw Glee Union (Mr. B. Peel).

Choral Societies: Tests, 'My dearest love' (Sweeting), and 'Hunting song' (Benedict). 1, Rochdale Temperance (Mr. T. E. Kershaw).

The adjudicators were Dr. Sinclair and Mr. R. J. Forbes.

FEIS CEOIL.

This twelfth Irish annual musical festival was held in Dublin on May 18 and following days. The entries for the solo competitions totalled 361, and for the ensemble 110, a considerable increase upon the numbers of 1907; moreover, the festival just concluded evoked more interest and enthusiasm than for some years past, a fact which is full of encouragement for the future.

The prizes in the choral competitions were awarded as follows, Dr. A. H. Mann, of Cambridge, being the adjudicator:

Division I. (Chief Choral Competition). Mixed-Voice Choirs (4 entries). 1st, Amphion Choir, Dublin (conductor, Mr. George R. White); 2nd, Varian Choral Society, Dublin (conductor, Mr. Robert O'Dwyer).

Male-Voice Choirs (4 entries). 1st, Philsboro' Glee and Social Society, Dublin (conductor, Mr. Peter P. Walsh); 2nd, Varian Choral Society, Dublin (conductor, Mr. Robert O'Dwyer).

Female-Voice Choirs (5 entries). 1st, Bangor Ladies' Choir, Co. Down, (conductor, Mr. Robert Jones); 2nd, Dublin Glee Singers (conductor, Mr. Joseph Seymour).

Division II. (for choirs not having won a first-prize in this Division, or a prize in Division I.). Mixed-Voice Choirs (7 entries). 1st, Enniskillen Choral Society (conductor, Mr. H. H. Hallows); 2nd, Thomastown Musical Society, Co. Kilkenny (conductor, Mr. Herbert McClelland).

Male-Voice Choirs (3 entries). 1st, Iona Male-Voice Choir, Dublin (conductor, Mr. Theodore Logie); 2nd, St. Joseph's Male-Voice Choir, Dublin (conductor, Mr. William McGouran).

Female-Voice Choirs (6 entries). 1st, Thomastown Musical Society, Co. Kilkenny (conductor, Mr. Herbert McClelland); 2nd, Messrs. W. and R. Jacob's Choir, Dublin (conductor, Mr. Thomas H. Weaving).

Choral Singing in Irish. Mixed Voices (3 entries). 1st, Brian Boru Gaelic League Choir (conductor, Mr. W. McGouran); 2nd, Colmeille Choir, Dublin (conductor, Mr. John F. Maxwell).

Male-Voice Choirs (two entries). 1st, Archbishop McHale Gaelic League Choir (conductor, Mr. Peter P. Walsh).

Female-Voice Choirs (3 entries). 1st, Brian Boru Gaelic League Choir (conductor, Mr. W. McGouran); 2nd, Emmet Choir (conductor, Mr. James Lawless).

Division VA. School Choirs (2 entries). 1st, Gardiner Street Convent School (conductor, Miss E. Gorman).

Division VI. School Choirs (3 entries). 1st, Donnybrook Mixed National School Choir (conductor, Mr. S. McElroy); 2nd, North Strand School Choir (conductor, Mr. W. H. Nesbitt).

The solo competitions attracted large attendances. The two new competitions in this class were the 'Munket Greene Cup,' for interpretation, and the 'Denis O'Sullivan Memorial Medal,' for baritones, both of which were obtained by Mr. Percy Whitehead, who already holds the Feis Ceoil gold medal for solo-singing. Mr. E. Gordon Cleather was the adjudicator.

The Brass and Reed Band Competition, revived after being some years in abeyance, brought forward three entries. The first prize was won by 'Ireland's Own' band (conductor, Mr. Robert O'Dwyer), and the second prize by St. Kevin's School, Glencree (conductor, Mr. J. Delany). Mr. A. J. Dunn, B.M., 'Faugh-a-Ballaghs,' was the adjudicator.

ESKDALE (WHITBY).

May 19, 20.

At this 'tournament of song' Dr. H. P. Allen was the adjudicator. The competitions included both vocal and instrumental classes, but the former attracted by far the larger number of entries. The first day was devoted to the children's competitions, for which there were a fair number of entries. During the afternoon competitions a choir of children from the schools of the neighbourhood sang Gaul's cantata 'The hare and the tortoise,' conducted by Mr. R. Parratt. The results in the choral competitions held on the second day were as follows:

Church Choirs (mixed voices): Test, 'The radiant morn' (Woodward). 1, Whitby; 2, Brunswick; 3, Sleights and Thorpe Wesleyan (equal).

Church Choirs (men and boys): Test, 'God, my King' (Bach). 1, Saltburn; 2, Brotton.

Village Choral Societies: Test, 'The red, red rose' (J. L. Hatton). 1, Brunswick; 2, Eskdale, Danby and Castleton (equal).

Ladies' Choirs: Test, 'The shepherd' (Walford Davies). 1, Brunswick; 2, Fylingdales; 3, Saltburn.

Male-Voice Choirs: Test, 'Warrior's song' (Hatton). 1, Brunswick; 2, Pickering.

Choral Societies: Test, 'Break, break, break' (Macfarren). 1, Saltburn Glee Society; 2, Whitby Musical Union; 3, Fylingdales Choral Society.

BUNTON.

May 20, 21 and 22.

This festival, now in its second year, appeals mainly to those who dwell in North Derbyshire, but it adds some open classes. The town—being a well-known watering-place and having considerable attractions, among which must be reckoned the handsome Pavilion in which the festival was held—forms a capital centre for a gathering of this kind. A strong committee, including some very active officers, managed the festival this year with conspicuous success. The tests for the thirty-nine classes were chosen generally with judgment in view of the musical resources available, but one or two erred on the side of difficulty.

A children's day attracted numerous entries and proved enjoyable alike to performers and audiences. A full report was given in *The School Music Review* for June. In the adult solo-singing classes there were 132 entries. In the open solo-singing classes the prize-winners were Miss Maude A. Ward (soprano), Miss M. A. Butt (contralto), Mr. W. A. Stark (tenor) and Mr. Joseph Richardson (bass).

The principal choral results were as follows:

Mixed-Voice Church and Chapel Choirs: Test, 'Sing a song of praise' (Stainer). 1, Chapel-en-le-Frith Wesleyan (Mr. W. Hall); 2, (equal), St. John's Baptist (Mr. G. C. Oldham) and Fairfield (Mr. C. Slater).

Male-Voice Choirs: Test-piece, 'The long day closes' (Sullivan). 1, Nottingham Glee and Madrigal (Mr. C. E. Riley); 2, Oldham House Choir, Matlock (Mr. L. G. Wildgoose).

Mixed-Voice Choirs (open): Tests, 'The battle of the Baltic' (Lloyd) and 'Water lilies' (Cowen). 1, Matlock P.M. (Mr. L. G. Wildgoose).

Mixed-Voice Choirs (Challenge Shield Class): Tests, 'There is music by the river' (Pinsuti). 1, Tideswell (Mr. Carl Ashover); 2, (bracketed) Buxton Philharmonic (Mr. G. H. Lockett) and Bradwell (Mr. G. Norman).

The contest in the challenge shield choral class for local choirs was a very close one. The tests were the part-song 'There is music by the river' (Pinsuti), and any chorus selected by the judge from 'The Pied Piper' (Parry). Last year the shield was gained by the Buxton Philharmonic Society, but on this occasion it was won by Tideswell, chiefly on account of their fluent performance of the selected cantata excerpts. The whole work was afterwards performed by the three first choirs, under the direction of the conductor of the winning choir (Mr. Ashover).

The audiences varied in number considerably. Concerts were given every evening, the winners of the day providing an attractive programme. The adjudicators were Dr. McNaught, and Mr. G. H. Gregory, organist of Boston Parish Church. The able secretary of the festival is Mr. F. Gummer.

BERKS, BUCKS, AND ONON (HIGH WYCOMBE).

May 20, 21, 22 and 23.

This festival attracts an enormous number of competitors. It is held alternately in one of the three counties named.

The chief choral results were as follows:

Ladies' Choir. Test, 'Be strong to hope, O heart' (unaccompanied) (Hecht). 1, Windsor (the Rev. Bernard Everett); 2, George Street Congregational, Oxford (Mr. H. E. W. Phillips).

Choral Societies (open to the three counties). Test, 'Arise, awake,' 1, Windsor (Rev. B. Everett); 2, George Street Congregational, Oxford (Mr. H. E. W. Phillips); 3, High Wycombe (Mr. G. F. Andrews).

Male-Voice Choirs. Test, 'Song of the Pedlar' (Lee Williams). 1, Linslade (Mr. G. W. Hedges); 2, Klang Gleemen, Oxford (Mr. H. E. W. Phillips).

Choral Societies (places under 15,000 inhabitants). Test, 'Sparrows' (G. Molyneux Palmer). 1, Henley (Mr. W. G. Bayley); 2, Rev. B. Everett's Choir, Windsor.

Ladies' Choirs (places under 2,000 inhabitants). Test, 'O swallow, swallow' (Von Holst). 1, Watlington (Mr. Bertram Storer); 2, Goring and Streetley (Mr. Stepney Rawson).

Choral Societies (places under 2,500 inhabitants). Test, 'See the chariot at hand' (Horsley). 1, Watlington (Mr. Bertram Storer); 2 (bracketed), Beaconsfield (the Rev. A. S. Commeline) and Goring and Streetley (Mr. Stepney Rawson).

Choral Societies (places under 1,000 inhabitants). Test, 'As torrents in summer' (Elgar). 1, Brightwell (Mr. A. Holloway); 2, Saunderton Parish Church (the Rev. L. Packer).

There were remarkable entries in the school and junior classes. It was computed that in the sixty entries no fewer than 1,600 children took part. Some of the singing was excellent, and the general average was very creditable alike to the ability of the children and to the skill of teachers. All the school classes had to submit to a sight-singing test, and here again there were evidences of sound teaching. The entries and results are given in full in the July number of the *School Music Review*.

Performances of the melodious children's cantata 'Vogelweid' (George Rathbone), by two choirs of 800 voices each, were a strong feature of the festival. Among the successful schools at the competition were:

School Choir, British, Slough (Mr. A. W. Proctor); Thame (Mr. H. J. Webb); Datchet C.E. (Mr. E. Page); Crazies Hill (Miss Millburn); Kendrick Girls' School, Reading (Mr. P. Scrivener); Datchet King's Messengers (Mr. G. F. Britten).

The adjudicators were Dr. H. Walford Davies, Dr. R. Vaughan Williams, Mr. Henry Bird and Mr. Maurice Sons. The chief secretary of this complex organization is Mrs. Commeline, of Beaconsfield, Bucks.

WARRINGTON.

May 23.

The festival recently established here is making satisfactory progress. On the present occasion it secured the support and confidence of over one thousand competitors, including many excellent choirs. There were nearly 100 vocal soloists and fifty instrumentalists (violin and pianoforte). The chief choral results were as follows:

Male-Voice Choirs: Test, 'King of Worlds' (Dard Janin). Manchester Orpheus (Mr. W. S. Nesbitt) was the only choir that sang.

Choral Societies, eight entries: Tests, 'He watching over Israel' (Mendelssohn), and 'Moonlight' (Eaton Fanning). 1, St. Helens; 2, Runcorn and Widnes. Both conducted by Mr. H. Berrey.

Church and Chapel Choirs, four entries: Test, Anthem 'Abide with me' (Dr. Dunstan). 1, Bold Street Wesleyan (Mr. F. Hickman). All the singing in this class was particularly good.

The adjudicators were Dr. McNaught, Mr. Wilfrid Jones and Miss Backsheen Wood. Mr. A. H. Crosfield, M.P., and Mrs. Crosfield distributed the prizes.

LYTHAM, LANCASHIRE.

May 27 to 30.

The festival influentially organized in this charming locality has made rapid progress, and this year it was found necessary to extend the period to four days. The resident gentry have realized that the event is an absorbingly interesting one, and they very readily subscribed for all the seating accommodation afforded by the Pier Pavilion. Many persons who came from a considerable distance were, to their great disappointment, refused admission. The demand for a large assembly room for the use of the town generally has become so acute that it seems probable that steps will soon be taken to supply this much needed accommodation.

The first day was confined to local resources and brought forward many excellent results, especially as to solo-singing, both junior and adult.

On the second day twenty-one contraltos sang the 'Slumber song' from Bach's 'Christmas Oratorio,' and Hugo Wolf's 'Secrecy'; eighteen sopranos sang the Gavotte from 'Mignon' (Ambroise Thomas), and 'Loreley' (Liszt); twenty baritone sang 'Son of mine' (Wallace) and 'Litany' (Schubert); ten tenors sang 'In moonlight' (Elgar) and 'Adelaide' (Beethoven); and twelve pianists played 'Schmetterling' (Grieg). Six church and chapel choirs also competed, the tests being 'Call to remembrance' (Farrant) and 'Why do the roses' (Pearsall). The principal results were as follows:

Soprano solo: Miss Evelyn Tegg, Manchester.

Contralto solo: Miss Annie Armistead, Lancaster.

Tenor solo: Mr. J. T. Jackson, Nelson.

Baritone solo: Mr. Geo. Walmesley, Brierfield.

Pianoforte solo: Miss Vida Whittaker, Blackpool.

Church and Chapel Choirs: 1, United Methodist, Blackpool (Mr. J. S. Warburton); 2, Rawcliffe Street Wesleyan, South Shore (Mr. John T. Schofield).

The third day was for the children. The entries included 51 pianists, 4 violinists, 35 solo-singers, 7 action-song parties, and 3 school choirs. The solo-singing of both girls and boys was of a very high standard. The audience was obviously repeatedly touched by some of the deeply expressive performances of the beautiful song 'At night' (Randelger) by the girls, and the not less attractive 'May song' (Mendelssohn) by the boys. The school-choir singing was also excellent, but the highest results were attained when the Revue and Claremont (Blackpool) schools combined to sing 'A garland of songs' (Set 1), under the baton of Dr. McNaught, who adjudicated throughout the festival. The tone, enunciation and notably the expression deserve to be described as exquisite, and created a deep impression upon the large audience. Action-songs in this part of Lancashire are remarkably well got up. They are miniature plays, and are staged with astonishing completeness and skill. On this occasion they were as attractive as they have ever been at festivals of this kind.

The final day was devoted to 'open' classes. Ten mixed-voice and five male-voice quartets, nine small and five large male-voice choirs, and five mixed-voice choirs sang. Many of the best small choral organizations in the North-west district were attracted. The chief results were as follows:

Small Male-Voice Choirs: Tests, 'Soldier, rest' (Oliver King) and 'O, my love's like a red, red rose' (Brewer). 1, The Owis, St. Helens (Dr. S. B. Siddall); 2, Preston Lyric (Mr. Joseph Smith); 3, Ashton-under-Lyne (Mr. James Hardy).

Mixed-Voice Choirs: Tests, 'O, lovely May' (Brahms), 'The silver swan' (Gibbons), and 'Song of the flax-spinner' (Leslie). 1, Accrington (Mr. E. H. Whittaker); 2, Fleetwood Glee and Madrigal (Mr. E. B. Meadows); 3, Claremont Congregational, Blackpool (Mr. H. Whittaker).

Large Male-Voice Choirs: Tests, 'Hymn before action' (Walford Davies), 'Whether I find thee' (Elgar), and 'The Word went forth' (accompanied) (Mendelssohn). 1, Habergham Glee Union (Mr. E. H. Hitchen); 2, Burnley Co-Operative (Mr. Dan Duxbury); 3, Manchester Orpheus (Mr. W. S. Nesbitt).

The adjudicators, besides Dr. McNaught, were Mr. Harry Evans and Mr. W. McNaught. Mr. Vivian Jackson and Mr. T. S. Warburton were official accompanists, Mr. J. B. Crook, the chairman, is a potent force, and Mr. Allan Wilson, the secretary, brings great business skill to bear upon his arduous work.

ST. CECILIA'S SINGING COMPETITION.

June 16, 17.

This is for Working Girls' Clubs in London. The gathering took place in the Passmore Edwards Settlement. Seventeen choirs competed in two classes. The School for Singers from South Belgravia, under Miss Eastwood, gained the first prize in one section and St. Edward's, Soho, under Mr. Holmes, that for the other and more advanced section. All choirs had to sing at sight as well as to prepare a number of pieces. Dr. McNaught adjudicated.

Schumann's 'Pilgrimage of the Rose' was performed by the St. Catharine's College Musical Society, Cambridge, in the College Hall, on June 15, under the conductorship of the Rev. W. T. Southward.

MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

Vienna, June 15, 1908.

During the last week in May came a visiting company of Italian singers, of whom great things were expected; opinion, however, was divided as to the result. The *prima donna* declined at the last moment to sing, so that Fraulein Kurz, our chief coloratura vocalist, had to take the principal female rôles; thus the interest in the scheme rapidly diminished. Bonci, the tenor, had long been known here by his excellent performances. The baritone, Ancona, met with little success as Don Juan; on the other hand, Pini-Corsi, both as an actor and a singer, proved a brilliant Leporello. A performance of Verdi's 'Rigoletto' brought forward the baritone Nani and the bass Bettoni, both skilful actors, whose style of singing, however, was not sympathetic. Puccini's 'Bohème' was the most successful of the performances, for which very high charges for admission were made.

On May 19 the recently appointed French ambassador, M. Philippe Crozier, arranged a memorable evening concert. The rooms and bureaux of the Embassy have been for years in the palace belonging to the Lobkowitz family, and it is rich in souvenirs; but soon a move will be made to a new building. As a farewell to the old quarters of the Embassy, M. Crozier, with the co-operation of the orchestra of the Hofoper, gave a Beethoven evening. It is known that the composer wrote his 'Eroica' in honour of Napoléon Bonaparte, but tore up the dedication when he learned that the bold Corsican had placed the imperial crown on his head. The dedication was then bestowed on Prince Lobkowitz, Beethoven's noble-minded patron, who arranged a first performance of the work in his palace. In the same room, a handsome marble hall, resounded again, after a hundred years, the mighty tones of the symphony. To this worthy memorial festival M. Crozier invited the élite of Viennese society, and entertained them in brilliant style. In addition to the symphony the programme included the 'Prometheus' overture, the overture and march from the 'Ruins of Athens' and the Violin romance in F, with Rose as the soloist.

R. VON PERGER.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The successful three weeks' Promenade concerts at the Theatre Royal terminated on Saturday, June 6, with a plebiscite programme, which included two movements from Tchaikovsky's fourth Symphony, Grieg's 'Peer Gynt' suite, Landon Ronald's 'A birthday overture,' the 'Tannhäuser' and 'William Tell' overtures, in addition to two movements from Max Bruch's Violin concerto in G minor, finely played by Mr. Max Mossel, the director of the concerts. Mr. Landon Ronald, who has conducted throughout the season, and who was the recipient of an ovation, announced amidst cheers that the Promenade concerts would be continued next year.

The Royal Society of Artists' musical matinées were brought to a close on June 13, when Mr. Oscar Pollack directed his 340th concert. As hitherto, a great number of new vocalists and instrumentalists were given a hearing who otherwise would have found it difficult to secure an appearance.

MUSIC AT CAMBRIDGE.

(FROM OUR OWN CORRESPONDENT.)

As is usual in the summer term, the chronicler has but few concerts to notice. The University Musical Society gave a performance in Trinity College on May 16. The principal items of the programme were Haydn's Symphony in D, and Debussy's 'Danse sacrée et danse profane,' the original harp part being supplied by the pianoforte, according to the published version. Mr. E. J. Dent conducted. The concert on June 12 was one of the best in the long history of the Society. Dr. Gray conducted, and the chief attraction was Miss Marie Hall, who played Brahms's Violin concerto in a

manner which fully entitled her to rank among the great interpretative players of the day. She also gave Saint-Saëns's Rondo Capriccioso, and her reception after both pieces was enthusiastic. The choir contributed Goetz's beautiful cantata 'Nenia,' so unaccountably neglected in these days, and Vaughan Williams's 'Toward the unknown region.' The latter work, conducted by the composer, made a deep impression. The programme was completed by 'Finlandia' and the overture to 'Die verkaufte Braut.'

Dr. Mann conducted a performance of Beethoven's Mass in D, in 'King's' Chapel, on June 16. Considering the stupendous difficulties of the work the performance was a fine one. The soloists, Miss Gleeson-White, Miss Phillis Lett, Mr. Alfred Heather and Mr. R. Radford, deserve praise, as does Mr. W. H. Reed for his playing of the violin obbligato in the Benedictus. Of College concerts, those at St. John's and King's were the most noticeable. A striking 'Coronach,' composed by Mr. Cyril B. Rootham, appeared in both programmes, and 'King's' concert also included a set of part-songs by Dr. Gray.

About twenty-five years ago a movement was started in Cambridge for the erection of a statue of Orlando Gibbons in this his native town. As the funds received were, however, entirely inadequate for carrying out this object, it is now proposed, with the consent of the surviving subscribers, to invest the money in hand, and to apply the income towards supplementing the Pendlebury Library in the Fitzwilliam Museum. Any music so purchased will be specially bound, and the name of Orlando Gibbons will be stamped on the cover. The income, though small, will still be a welcome addition to the means available for augmenting our University collections of music.

At the installation of the Chancellor on June 17, the only musical feature was the performance of a march specially written for the occasion by the Professor of Music, Sir Charles Stanford. This proved to be an ingenious and effective work, not at all like the conventional march, but specially interesting to Cambridge residents owing to the use of the 'Cambridge' chimes and many references to the composer's 'Eumenides' music. The march was played by the band of the Royal Engineers, conducted by their bandmaster, Mr. Neville Flux.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

The first concert of the summer term took place on May 14 in the Town Hall, under the auspices of the Musical Club, when the Kruse Quartet gave an excellent selection of chamber music. The programme included Schubert's Quartet in A minor (Op. 29), and Dvorák's Quartet in E flat (Op. 51), the string players being subsequently joined by Mr. Draper (clarinet) in Mozart's Quintet (K. 581) for that favourite instrument and strings. Prof. Kruse played as a solo Tartini's Violin sonata in D.

Mention can only be made of the more important College concerts which took place during the 'Eights Week.' Balliol made a good start on May 24, when Beethoven's ever-welcome Septet (Op. 20) and Schubert's Piano-forte quintet (Op. 114) were played by Mr. Alfred Gibson and his worthy confrères.

A good concert followed on May 26 at 'Exeter,' but this year the absence of an orchestra is much to be regretted. Somervell's cantata, 'The forsaken merman' was well rendered, as also were several part-songs by Elgar, notably 'It's oh! to be a wild wind.' Mr. Herbert Bagnall gave a charming rendering of Handel's air 'Where'er you walk,' an excellent accompanist being found in Mr. F. Cunningham Woods. Mr. C. E. Winn, the organ Scholar, conducted.

On the following evening 'Kemble' gave a concert, its most notable feature being the excellent playing of the orchestra, consisting of local string players and 'wind' from London and elsewhere. Mendelssohn's 'Italian' Symphony, Beethoven's 'Prometheus' and Weber's 'Euryanthe' overtures were included in the scheme, while the Vocal Society, assisted by ladies for the soprano and alto parts, sang several madrigals with capital effect, especially 'Fire, fire my heart' (Morley),

'Flora gave me fairest flowers (Wilbye), and 'The silver swan' (Gibbons). Mr. Zulueta sang charmingly several songs, including Handel's 'Droop not, young lover,' and Parry's 'And yet I love her till I die.' Mr. H. G. Ley, the organ Scholar, proved a good conductor, and the whole concert was very enjoyable.

The last concert of the 'Eights' took place at (Queen's on May 29, when the programme included Dr. C. H. Lloyd's 'Longbeards' Saga,' for which a good performance was secured under the composer's direction, and a new cantata, entitled 'Agincourt,' composed expressly for the concert by Mr. Myles B. Foster. This work, which also had the advantage of the composer's baton, went exceedingly well for a first performance. Mr. Mercer contributed three of Stanford's 'Cavalier songs' and Mr. Joseph Reed gave a capital rendering of 'Onaway, awake,' by Coleridge-Taylor, while the orchestra, under the baton of Mr. G. G. Stocks, gave a fair account of Mozart's G minor Symphony.

Speech day at Christ's Hospital, West Horsham, took place on June 13, when, according to the custom, the proceedings opened with a short service in the School chapel, attended by the Lord Mayor and the Sheriffs of London in State. The singing at this service was particularly good, especially that of the *Te Deum* to Dr. F. Huntley's setting in E flat. In the afternoon the speeches were delivered in the big School, the great building being filled to overflowing. As on previous occasions the music proved a very attractive feature. As the Lord Mayor's procession entered the Hall, a march from Handel's 'Rinaldo,' arranged for two cornets, three trombones and organ, was played. The chief item in the programme was Parry's 'Ode to Music,' performed by a choir of 114 voices and accompanied by a full orchestra. A very fine rendering of the work was given, and this was particularly praiseworthy as, with eight exceptions—three vocal and five instrumental performers—the entire choir and orchestra was composed of boys and masters of the School. Mr. H. B. Dickin, was at the organ, Mr. A. E. Bevan at the pianoforte, Mr. W. Jackson Byles led the orchestra, and Mr. R. Wilkinson, organist and music master of the School, conducted. Later the orchestra played Grieg's 'Huldigungsmarsch' ('Sigurd Jorsalfar') and the choir sang an unaccompanied part-song, 'The shepherd's song' composed by Thomas Brewer, a music master of Christ's Hospital in the 17th century. At the conclusion of the speeches the School band, under the baton of Mr. Bampton, bandmaster, played in the quadrangle.

An entertainment of much variety and charm was given at the Hampstead Conservatoire in the afternoon and evening of June 20 by Miss Nellie Chaplin, entitled 'Ancient dances and music.' These included a Pavane, Galliard, Chaconne, Tarantelle, Suite of old English dances, and a series of Dances of which a Courante (from Playford's 'Dancing Master') and a Sarabande (by Destouches) were particularly pleasing. The Suite of old English dances taken from Playford's 'Dancing Master,' the melodies harmonized by Mr. Charles Salaman, Mr. A. H. D. Prendergast and Mr. W. Wolstenholme, were of great interest, and gave an impression of a village festival in the days of 'Merrie England.' The dances, some of them vocally accompanied, were executed with much grace by a number of young ladies, the Tarantelle (by Miss Muriel Ridley) and Sarabande (by Miss Beatrice Lake) being given with the necessary abandon. The players were Misses Kate and Mabel Chaplin, Lilian Berger, Maud Foster-Evans and Leila Bull; and Miss Nellie Chaplin played three solos on a fine old Kirkman harpsichord (1789) with much skill. The historical and descriptive notes, read by Mr. F. Cunningham Woods at the commencement and in the intervals between the dances, added to the interest of the occasion. The charm of this old-world music was undeniable and much appreciated by crowded audiences.

The monument at Leipzig to John Sebastian Bach, by the sculptor Charles Seffner, was inaugurated on Sunday, May 24. It is erected on the site of the old St. Thomas cemetery.

Mr. Herbert F. Ellingford, of Belfast, has recently obtained the degree of Bachelor of Music at the University of Oxford.

Country and Colonial News.

BRIEFLY SUMMARIZED.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts. We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

ABERAVON.—An orchestral concert was given by the Port Talbot and Aberavon Orchestral Society in the New Grand Hall on May 28, when the programme included Beethoven's Symphony No. 2, in D, Leutner's 'Fest Overture,' German's three 'Nell Gwyn' dances, the ballet music from Gounod's 'Faust,' Mendelssohn's 'Cornelius' march, and an Orchestral Suite by the conductor, Mr. Walter Whittaker. The vocalists were Miss Ethel Lister and Mr. Ivor Foster. The orchestra was led by Mr. J. W. Duys, and Mr. J. E. R. Teague was solo violincellist.

BROMLEY (KENT).—The annual choir festival at Widmore Mission Church, on Ascension Day, opened with Berthold Tours's 'Festival Ode.' The choir, accompanied by an orchestra of strings, sang the Ode with spirit and fervour, under the conductorship of Mr. A. M. Thomas.

CHESTER.—The second and third parts of Gounod's 'Redemption' were excellently performed at St. Paul's Church on Whitsunday evening at the close of the service, with augmented choir and an orchestra of thirty performers, led by Mr. R. Beaumont. Miss Mary Langdon and Messrs. A. E. Ward and Red were the solo vocalists, Mr. R. Thomas presided at the organ, and Mr. W. H. Churton, choirmaster, conducted.

CHOLSEY.—The Choral Society gave a concert on May 27, when Bridge's choral ballad 'The Incheape Rock' was performed, with the assistance of a string band. The second part of the programme included two unaccompanied part-songs—'Silent night' (Barnby), and 'There sits a bird' (Hill). The conductor was Mr. T. H. Hill.

CROWBOROUGH.—The Musical Society concluded its season with a successful performance of Handel's 'Samson.' The admirable manner in which all the choruses were rendered reflected much credit on the conductor, Mr. E. Grimm; a word of praise is also due to the orchestra of the Society. The solo vocalists were Miss Dorothy Cook-Smith, Miss Emilie Owen, Mr. Harry Stubbs and the Rev. A. A. Jackson.

DUNOON.—The Glasgow Select Choir gave two most successful concerts in the Pavilion on June 13, the principal work performed on both occasions being the choral ballad 'Young Lochinvar' by Dr. A. Davidson Arnott. The choir seemed to exceed even its usual standard of excellence, and, with the orchestral accompaniment, the work was sung with great spirit under the baton of the composer, who is also the conductor of the Choir.

EDINBURGH.—Miss Chrystal, violinist, assisted by Mr. Thomas Meux, vocalist, gave a recital in Queen's Hall, on June 11, in aid of the Edinburgh Women Students' Union. Miss Chrystal displayed fine tone and great executive ability in her renderings of pieces by Handel, Wagner-Wilhelm, Vieuxtemps and Max Bruch, and Mr. Meux, who possesses a baritone voice of wide range and resonant quality, was highly successful in several groups of songs by various composers. Both artists were fortunate in having the support of so sympathetic and artistic an accompanist as Miss Mabel Barrons.

GRAHAMSTOWN.—Mr. Percy Ould gave an interesting concert on May 5, when he played Mendelssohn's Violin concerto, accompanied by Mrs. Streatfeild, Schubert's 'Rondeau brillant' in conjunction with Mrs. W. Deane, and various other pieces, accompanied by Mrs. Ould, in each case displaying remarkable technique and expression. Mrs. W. Deane played Chopin's Allegro de Concert and Nocturne in D flat. The vocalists were Mrs. Cutmore and Mr. Bernard Streatfeild.—The inaugural meeting of the Grahamstown Musical Union took place in the Junior Common Room at Rhodes University on May 14, when a large number of new members were enrolled, and a varied programme was provided by Mr. and Mrs. Ould, Mr. and Mrs. Streatfeild and others.

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NEWBURY.—At St. Bartholomew's Grammar School, on 'Speech Day,' June 15, the proceedings commenced with a performance of the first two scenes of Elgar's 'Banner of St. George.' Some forty boys, with the assistance of about a dozen ladies and gentlemen (some of the latter being 'Old Boys'), took part, and the work was well rendered under the direction of the music master, Mr. Andrew Freeman. Words and music are of the kind that appeal to boys, and they entered into the spirit of the work with enthusiasm, the battle scene especially being sung *con amore*.

NORWICH.—The members of the Norwich Orchestral Union gave a concert at the Victoria Rooms, St. Stephen's, on May 28, under the conductorship of Mr. Ernest Harcourt. The principal feature of the programme was a selection from Spohr's 'Last Judgment' the solo vocalists being Miss Edith Balls, Mr. A. F. J. Furness, Mr. H. Luckett and Mr. W. R. Laws.

PRESTATYN.—A very successful performance of Handel's oratorio 'Samson' was given in the Town Hall on May 21 by the Choral Society. The choir sang with spirit, and reflected credit on the conductor, Mr. G. W. Jones. The orchestra was led by Mr. Horace Haselden, and Mr. G. A. Charlton presided at the organ. The principal vocalists were Madame Sadler-Fogg, Miss Florence Jones, Mr. D. Ellis, Mr. Charles James and Mr. Frank Nicholson.

Answers to Correspondents.

A. F.—(1) There is a short biography, by Mrs. Newmarch, of Rachmaninoff and a list of his works in the new edition of 'Grove's Dictionary of Music and Musicians,' vol. iv., p. 11; and of Mr. Charles Macpherson in Brown and Stratton's 'British Musical Biography.' (2) The two sacred fanes you mention will probably be included in our series of illustrated articles on cathedrals. (3) We do not know of an arrangement of Mendelssohn's organ sonatas for pianoforte solo.

J. D. L.—The instrument about which you enquire is a harp-lute, invented by E. Light. Several specimens are yearly offered for sale by Messrs. Puttick & Simpson and, if nicely decorated in black and gold, they fetch about £2 each. The harp-lute is an echo of the pseudo-classicism of the Directoire and Empire periods. It has nothing in common with the lute, and the form of the instrument is to some extent modelled on the ancient lyre.

GRATEFUL.—The following are the authors of treatises on harmony written in the French language: Barbereau, Bazin, Catel, Cherubini, Dubois, Durand, Fenaroli, Fétis, Grast, Kastner, Keutzer, Lavignac, Lemoine, Loquin and Reicha. Of these, Loquin's 'l'Harmonie rendue claire,' Reicha's 'Traité d'Harmonie,' Durand's 'Traité d'Harmonie,' and Dubois's 'Études d'Harmonie' will probably meet your requirements.

G. A. H.—The Elgar festival was held in Covent Garden Theatre with fair musical effect; and some of the finest choral performances ever heard in this country have been given on the stage of the theatre of the Winter Gardens at Blackpool, on the occasion of the annual Competition Festival. If the choir be placed well forward on the stage the sound will be less liable to be lost.

C. B. D.—You will find that the three volumes of 'The Cathedrals of England and Wales' (T. Werner Laurie), by Mr. T. Francis Bumpus, would be a useful and interesting addition to your library on that particular subject. See a review article on his 'London Churches: ancient and modern,' on p. 448 of our present issue.

C. C.—(1) You might follow Stainer's 'Organ' primer with Archer's 'The organ,' a theoretical and practical treatise on the instrument; (2) See 'Original studies and arrangements for the harmonium or American organ,' by King Hall (Novello), and Stainer's book on the American organ (Metzler).

E. H. O.—The office and committee rooms of the Welsh National Eisteddfod, to be held in London next year, are at 63, Chancery Lane, where any official can be addressed by letter. The general secretaries are Mr. W. E. Davies and Mr. D. R. Hughes.

C. A. P.—Will not your *Alma mater* help you in getting the 'visiting post' you seek? We are under the impression that application is frequently made to the authorities there for teachers, and your 'very good testimonials' ought certainly to help you.

W. S. M.—(1) Chopin's Impromptu in A flat (Op. 29) may be played at about *mihim* = 80. (2) It is not so much speed in the playing of pedal scales at an organ examination that will gain you marks, but clearness, neatness, and certainty of touch.

E. F.—We can only suggest that you should write to the managers of some good hydropathic establishments, asking them if they can entertain your proposal to entertain their customers.

E. J. S.—An analysis by Sir George Macfarren of Bach's 'St. Matthew' Passion appeared in THE MUSICAL TIMES in the issues of January to April (inclusive), 1870.

COUNTERPOINT.—Judging from the papers set last year, counterpoint in not more than four parts is required for the Fellowship examination of the Royal College of Organists.

B. W. D.—We are afraid that the volumes of music you mention are not of any great intrinsic value. If only they were of the 15th century!

E. R. C.—So far as we can discover, the firm of 'Delamere & Co., London,' pianoforte manufacturers, appears to be extinct.

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MUSIC:

Anthem for Harvest: 'Unto Thee, O God, do we give thanks.' By JOHN E. WEST 459

THREE Extra Supplements are given with this number:

1. Portrait of John Milton (as a boy), from the painting by Cornelius Janssen.

2. Madrigal (6 voices): 'Fair Orian in the morn.' By John Milton, the elder.

3. Harvest Anthem: 'The Vineyard of the Lord.' By Herbert W. Wareing.

DURING THE LAST MONTH.

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4. With verdure clad ("Creation") ... J. Haydn
5. I will extol Thee, O Lord ("Eli") ... M. Costa
6. I mourn as a dove ("St. Peter") ... J. Benedict

TENOR.

1. O God, have mercy (Pietà, Signore) ... A. Stradella
2. In native worth ("Creation") ... J. Haydn
3. Be thou faithful unto death ("St. Paul")
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BASS.

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2. O God, have mercy ("St. Paul")
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3. Now heaven in fullest glory shone ("Creation") J. Haydn
4. Pro peccatis ("Stabat Mater") ... G. Rossini
5. How great, O Lord ("St. Peter") ... J. Benedict
6. If Thou should'st mark iniquities ("Eli") M. Costa

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SOPRANO.

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C. Saint-Saëns
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THE VINEYARD OF THE LORD

HARVEST ANTHEM

Isaiah v. 1, 2, 7; Psalms lxxii. 16, 6;
Lev. 9, 10, 12, 13; and two verses of a Hymn by
FOLIOTT SANDFORD PIERPOINT.

COMPOSED BY

HERBERT W. WAREING.

MUS. DOC., CANTAB.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andante con moto. *SOPRANO SOLO. con molto espressione.*

Andante con moto. ♩ = 80. Now will I

p Sic. or Ch. *sempre legato.*

senza Ped.

sing to my well - be - lov - ed a song of my be - lov - ed touching his vine-yard.

dolce.

My be - lov - ed hath a vine-yard in a ve - ry fruit - ful hill : . . And he

dolce.

Un poco più animato.

fenc - ed it, and plant - ed it with the choic - est vine, . . and built a tower in the

Un poco più animato.

Ped.

EXTRA SUPPLEMENT.

THE VINEYARD OF THE LORD.

July 1, 1908.

midst of it, in the midst of it, and al so

made . . a wine - press there - in.

Tempo lmo.

senza Ped.

For the vine-yard of the Lord of hosts . . is the house . . of

cres.

Ped.

Is - ra - el, and the men . . of Ju - dah his plea - sant

plant, the men . . of Ju - dah his plea

THE VINEYARD OF THE LORD.

rall. *a tempo.*

sant plant. *a tempo.*

rall. *rit.*

Moderato. Quasi Recit.

TENORS. *mf*

BASSES. *mf*

There shall be an heap of corn in the earth, high . . . up - on the

There shall be an heap of corn in the earth, high . . . up - on the

Moderato. ♩ = 120. *Ch. (Solo Stop.)*

Gt. Diaps. *Sw.*

mf

hills : his fruit shall shake . . . like

hills : his fruit shall shake . . . like

p dolce. ♩ = 69.

Gt. Diaps.

mp

Lib - an - us, and shall be green in the ci - ty like grass up - on the

Lib - an - us, and shall be green in the ci - ty like grass up - on the

p Sw.

EXTRA SUPPLEMENT.

THE VINEYARD OF THE LORD.

July 1, 1908.

earth. *mf* He shall come down like rain on the

earth. *mf* He shall come down like rain on the

Ch. Solo Stop.

p

Moderato.

mown grass, as showers that wa - ter the earth.

mown grass, as showers that wa - ter the earth.

Moderato. ♩ = 100.

p Sw. or Ch.

SOPRANO.

Thou vis - it - est the earth, and bless - est it, and bless - est it, Thou

ALTO.

Thou

TENOR.

Thou vis - it - est the earth, . . and bless - est it, Thou

BASS.

Thou

THE VINEYARD OF THE LORD.

ma-kest it . . ve-ry plen-teous, Thou ma-kest it ve-ry plen-teous, Thou vis-it-est the
ma-kest it ve-ry plen-teous, Thou ma-kest it ve-ry plen-teous, Thou vis-it-est the
ma-kest it ve-ry plen-teous, Thou ma-kest it ve-ry plen-teous, Thou vis-it-est the
ma-kest it ve-ry plen-teous, Thou ma-kest it ve-ry plen-teous, Thou vis-it-est the

earth, and bless-est it, and bless-est it, Thou ma-kest it ve-ry plen-teous, ve-ry
earth, and bless-est it, and bless-est it, Thou ma-kest it ve-ry plen-teous, ve-ry
earth, and bless-est it, and bless-est it, Thou ma-kest it ve-ry plen-teous, ve-ry
earth, . . and bless-est it, and bless-est it, Thou ma-kest it ve-ry plen-teous, ve-ry

plen-teous. The riv-er of God is full of
plen-teous. The riv-er of God . . is full of
plen-teous. The riv-er of God is full of
plen-teous. The riv-er of God is full . . of

mf Gt. Diaps.

THE VINEYARD OF THE LORD.

wa - ter, Thou pre -

wa - ter, Thou pre - par - est, Thou pre -

wa - ter, Thou pre - par - est their corn, Thou pre -

wa - ter, Thou pre - par - est their corn, . . . their corn, . . . Thou pre -

senza Ped. *Ped.*

par - est their corn, for so Thou pro - vi - dest for the earth.

par - est their corn, . . . for so Thou pro - vi - dest for the earth.

par - est their corn, for so Thou pro - vi - dest for the earth.

par - est their corn, for so Thou pro - vi - dest for the earth.

f Thou crown - est the year, the year with Thy good - ness, and Thy

f Thou crown - est the year, the year with Thy good - ness, and Thy

f Thou crown - est the year, the year with Thy good - ness, and Thy

f Thou crown - est the year, the year with Thy good - ness, and Thy

f *Gt. to 15th (Full Sw. coup.)* *p* *Full Sw.*

THE VINEYARD OF THE LORD.

clouds drop fat - ness, Thy clouds . . drop fat - ness. They shall

clouds drop fat - ness, Thy clouds drop fat - ness.

clouds drop fat - ness, Thy clouds . . drop fat - ness. They shall

clouds drop fat - ness, Thy clouds . . drop fat - ness.

mf *Gt. Diapa. & Princ.*

drop up-on the dwell - ings, the dwell - ings of the wil - der-ness: and the

mf They shall drop up-on the dwell - ings of the wil - der-ness: and the

drop up-on the dwell - ings, the dwell - ings of the wil - der-ness: and the

mf They shall drop up-on the dwell - ings of the wil - der-ness: and the

lit - tle hills shall re - joice, . . the lit - tle hills shall re - joice, . . re -

lit - tle hills shall re - joice, . . the lit - tle hills shall re - joice, . . re -

lit - tle hills shall re - joice, . . the lit - tle hills shall re - joice, . . re -

lit - tle hills shall re - joice, . . the lit - tle hills shall re - joice, . . re -

cres.

senza Ped.

THE VINEYARD OF THE LORD.

joyce, . . re - joyce, . . re - joyce on ev - - 'ry

joyce, . . re - joyce, . . re - joyce on ev - - 'ry

joyce, . . re - joyce, . . re - joyce on ev - - 'ry

joyce, . . re - joyce, . . re - joyce on ev - - 'ry

Ped.

side. Thou

side.

side.

side.

dolce.

p

vis - it - est the earth, and bless - est it, and bless - est it, Thou

Thou vis - it - est the earth, . . and bless - est it, Thou

p

THE VINEYARD OF THE LORD.

Tune—"LEIPZIG."

Stately.

1. For the beau - ty of the earth, For the glo - ry of the skies,
2. For the won - der of each hour Of the day and of the night,

Stately.

For the love which from our birth O - ver and a - round us lies,
Hill and vale, and tree and flower, Sun and moon, and stars of night,

Lord of all, to Thee we raise This our grate - ful psalm of praise!
Lord of all, to Thee we raise This our grate - ful psalm of praise! A - men.

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THE ORIANA

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BRITISH AND FOREIGN.

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LONDON: NOVELLO AND COMPANY, LIMITED.

FAIR ORIAN

MADRIGAL FOR SIX VOICES

COMPOSED BY JOHN MILTON.

FROM "THE TRIUMPHS OF ORIANA."

EDITED BY LIONEL BENSON.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegro con spirito.

1st SOPRANO. 

Fair O - ri - an in the morn Be - fore the day was born, in the morn be -

2nd SOPRANO. 

ALTO. 

Fair O - ri - an in the morn Be - fore the day was

TENOR. 

Fair O - ri - an in the morn Be - fore the day was born, in the

1st BASS. 

Fair O - ri - an in

2nd BASS. 

Allegro con spirito. ♩ = 132.



FAIR ORIAN.

- fore the day was born, in the morn be - fore the day . . . was born, With
 With
 born, in the morn, in . . . the morn be - fore the day was born, With
 morn be - fore the day was born, . be - fore the day was born, With
 . the morn, in the morn Be - fore the day was born, With
 With

leggiere.
p vel - vet steps on ground, Which made nor print nor sound, *mf* Would see her Nymphsa -
leggiere.
p vel - vet steps on ground, Which made nor print nor sound, *mf* Would see her Nymphs a -
leggiere.
p vel - vet steps on ground, Which made nor print nor sound, *mf* Would see her Nymphs a -
leggiere.
p vel - vet steps on ground, Which made nor print nor sound, *mf* Would see her Nymphs a -
leggiere.
p vel - vet steps on ground, Which made nor print . . nor sound, which made nor print
leggiere.
p vel - vet steps on ground, Which made nor print nor sound, *mf* Would see her

FAIR ORIAN.

- bed. What lives those la - dies led, what lives those la - dies
 - bed, her Nymphs a - bed. What lives those
 - bed. What lives those la - dies led, those la - dies led, . .
mf Would see her Nymphs a - bed. . . . What lives those la - dies led,
 nor sound, nor sound, Would see her Nymphs a - bed. What
 Nymphs a - bed. What lives those la - dies . .

led, what lives thou la - dies led, what lives thou la - dies led, what
 la - dies led, those la - dies led, what lives those la - dies
 those la - dies led, those la - dies led, what
 what lives those la - dies
mf lives those la - dies led, what lives those la - dies led,
 led, those la - dies led, those la - dies led,
mf

FAIR ORIAN.

lives those la - dies led, what lives . . . those la - dies
 led, *cres.* what lives those la - dies led, those la - dies led, what
 lives those la - dies led, those la - dies led, what lives those
 led, *cres.* what lives those la - dies led, those la - dies led, those la - dies
 what lives those la - dies led, those la - dies led, what
 what lives those la - dies led, what lives those la - dies led, what

led, those la - dies led! *mf* The ro - ses blush-ing said, -
 lives those la - dies, . . . those la - dies led! *mf* The ro - ses blush-ing said, -
 la - dies led, those la - dies led! *mf* The ro - ses blush-ing said, - "O
 led, those la - dies led! *mf* The ro - ses blush-ing said, - "O
 lives those la - dies led! *mf* The ro - ses blush-ing said, -
 lives those la - dies led! *mf* The ro - ses blush-ing said, - "O

FAIR ORIAN.

p "O stay . . . thou shep-herd's maid, O stay thou shep - - herd's maid :"

p "O stay, O stay thou shep-herd's maid, O . . stay . . thou shep - herd's maid :"

stay . . . thou shepherd's maid, . . . O stay thou shep - herd's maid :"

stay . . . thou shep - herd's maid, O . . stay . . . thou shep - herd's maid :"

p "O stay, . . O stay thou shep-herd's maid, *cres.* O stay . . thou shep - herd's maid :"

stay . . . thou shep - - herd's maid, O stay thou shep - - herd's maid :"

p *cres.*

non legato. *mf* And on a sud-den all, They rose and heard her call. Then sang those

mf And on a sud-den all, They rose and heard her call, they rose and heard.

mf And on a sud-den all, They rose and heard her call.

mf And on a sud-den all, They rose and heard her call. Then sang those Shepherds and

mf And on a sud-den all, They rose and heard her call, they rose and

mf And on a sud-den all, They rose and heard her call. . . . Then

mf *f*

FAIR ORIAN.

Shepherds and Nymphs of . . Di - a - na, then sang those Shep-herds and
 . . her call. Then sang those Shep-herds and Nymphs of
 Then sang those Shepherds and Nymphs of Di - a - - na, then
 Nymphs of Di - a - a - na, then sang those Shepherds and Nymphs of Di -
 heard her call, they rose and heard her call. Then sang those Shepherds and
 sang those Shep - herds and Nymphs of Di - a - - - na,

Nymphs, then sang those Shepherds and Nymphs of Di - a - na: "Long live fair O - ri - a -
 Di - a - na, then sang . . those Shepherds and Nymphs of Di - a - na: "Long
 sang those Shepherds, then . . sang those Shepherds and Nymphs of Di - a - na:
 - a - na, of Di - a - - na, Di - a - na, Di - a - na: "Long live fair
 Nymphs of Di - - a - na, and Nymphs of Di - a - na:
 then sang those Shep - herds and Nymphs of Di - a - na: "Long

na, long live fair O - - ri -

live fair O - ri - a - na, long live fair O - ri - a - na, fair O - ri -

ff "Long live fair O - ri - a - na, long live . . fair O - ri - a - na,

O - ri - a - na, long live fair O - ri - a - na, long live

ff "Long live fair O - ri - a - na, long live fair O - ri - a - na, long live fair

live fair O - - - - ri - a - - -

un poco rall.

- a - na, long live fair O - ri - a - na, fair O - - ri - a - - na."

un poco rall.

- a - na, long live fair O - ri - a - na, fair O - ri - a - na."

un poco rall.

long live fair O - ri - a - na, fair O - ri - a - - na."

un poco rall.

fair O - ri - a - na, long live fair O - ri - a - - na."

un poco rall.

O - ri - a - na, long live fair O - - ri - a - na."

un poco rall.

- na, long live fair O - ri - a - na, long live fair O - ri - a - - na."

un poco rall.

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